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सरस्वती श्रुतिमहती महीयताम्।

Sarasvatī ***Śrutimahatī*** Mahīyatām

—*Abhijñānaśākuntala*

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PROF. RAM KARAN SHARMA FELICITATION VOLUME

VOLUME - I

Editor

Radhavallabh Tripathi

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First Edition : 2008

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© Author

ISBN : Set : 81-7702-126-5
Vol. I : 81-7702-127-3

Rs. : 3800.00 per Set

Published by :
Dr. Radhey Shyam Shukla
M.A., Ph.D.
PRATIBHA PRAKASHAN
(Oriental Publishers & Booksellers)
29/5. Shakti Nagar
Delhi-110007
Ph. : (O) 23848485, Mob. 09350884227
e-mail : info@pratibhabooks.com
Web : www.pratibhabooks.com

Printed at : S.K. Offset, Delhi

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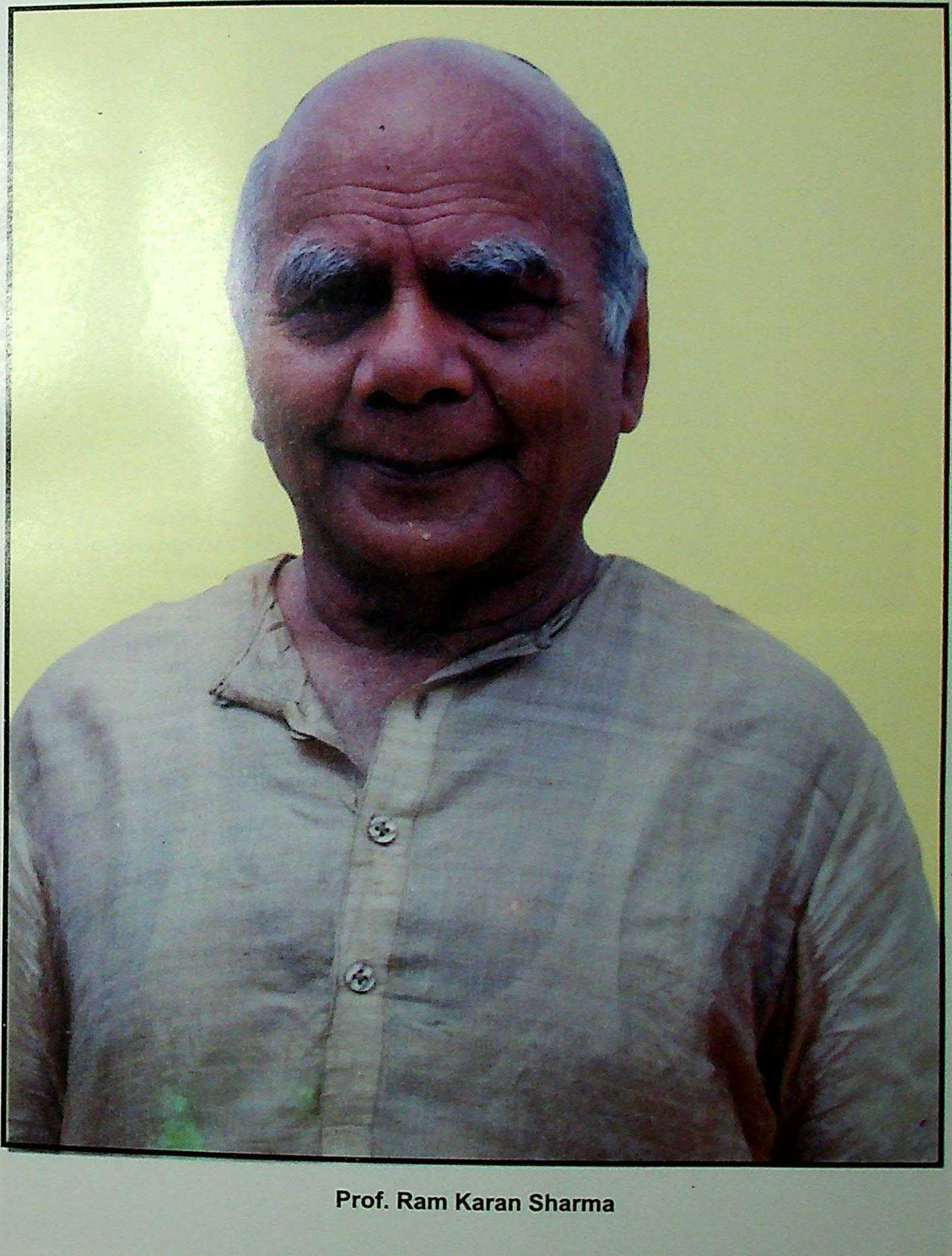

Prof. Ram Karan Sharma

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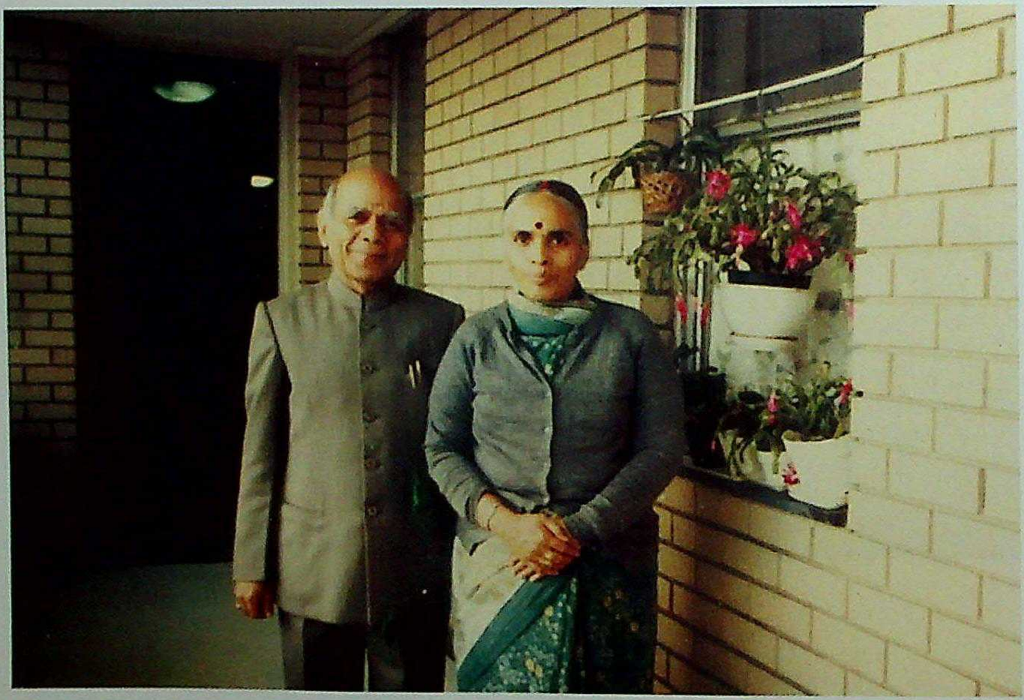
Prof. R.K. Sharma at Sandhya-Pujan



An ideal couple Prof. R.K. Sharma with his wife Shrimati Annapurna Sharma

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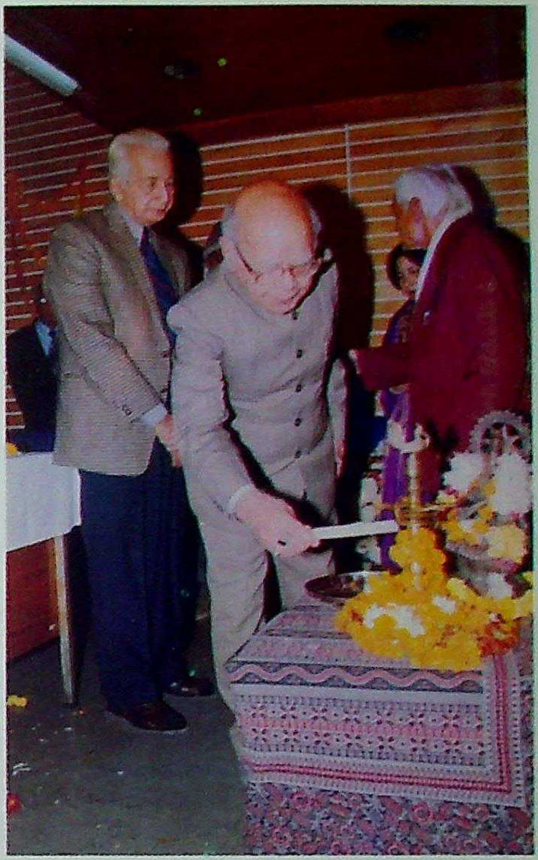
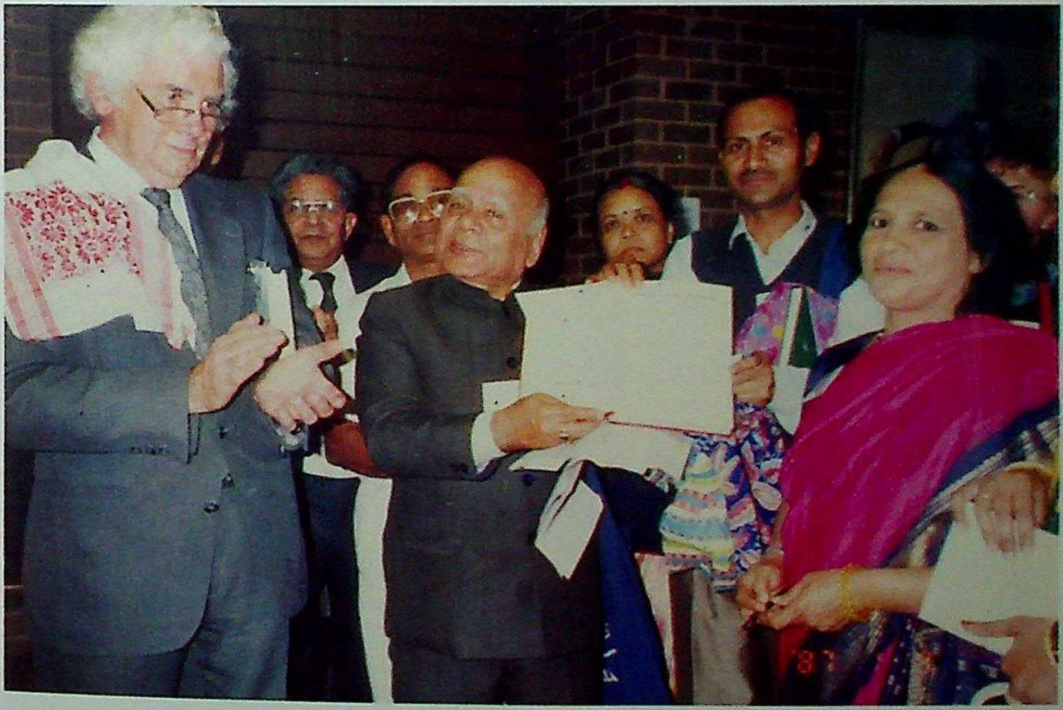


Prof. R.K. Sharma Lighting the Lamp with Shri Rangnath Mishra ex-chief Justice of India at inaugural of Kalidasa Mahotsava



Prof. R.K. Sharma (in centre) at the inaugural of Xth World Sanskrit Conference Melborne, Australia on 10th Jan., 1994 with Prof. Peter Reevs, Prof. Shankhdhar, Prof. Chandrakant Shukla and Prof. Sushama Kulashreshtha

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Prof. R.K. Sharma (in the middle) his right Prof. Vachaspati Upadhyaya, Pt. Ram Dev Jha, Dr. Abha Kulashreshth and Left Prof. J.S. Kulshreshth, Prof. Shridhara Vasishth, Prof. Sushma Kulshreshth and Shrimati Sharma

Prof. R.K. Sharma with Prof. V. Kutumba Sastry, Prof. Sushma Kulashreshth at a function of Kalidasa Academy of Sanskrit, Music and Fine Art Delhi

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PREFACE

Professor Ram Karan Sharma is one of the most outstanding scholars and creative writers in Sanskrit of this age. He has rendered valuable services for the cause of Sanskrit earlier as Vice chancellor of two Sanskrit universities in the country and as Director of Rashtriya Sanskrit Sansthan; and presently as President of International Association of Sanskrit Studies.

This octogenerian scholar, poet and philosopher is indeed an epitome of the values imbued in Sanskrit culture. His writings— be it his research works or his exquisite poems in Sanskrit—reveal a living life style where classicism and modernity go hand in hand together. He has presented some unknown aspects of the Great Epic by his 'Elements of Poetry in the Mahābhārata' (Berkeley, 1964), a thesis produced by him as Fulbright Scholar at the University of California under Professor M. B. Emeneau. A Feliciation Volume entitled 'Modern Evaluation of the Mahābhārata' edited by S. P. Narang (Delhi, 1995) was indeed a befitting tribute to his valuable contribution to the studies on the Epic. Being a versatile scholar, trained through both the traditional and modern methods of the study of Sanskrit, the academic pursuits and investigations of Prof. Sharma are spread in almost all the nooks and corners of the vast domain of Indological researches, and his Sanskrit poetry reveals the vast specturm of themes, both modern and ancient, a subtle imagery and rare sensitivity combined with the sublime. It was, therefore, in the fitness of things that another felicitation volume covering a wider scope, be brought out to honour the services rendered by this true devotee of Sarasvatī. *Śrutimahatī* comprises all the areas, which have been covered by Prof. Sharma in his studies - Veda, Vyākaraṇa, Epics and Purāṇas, Āyurvēda, Poetics and Aesthetics, Manuscriptology, Classical Sanskrit Literature, Modern Sanskrit Literature, Arts and Technical Sciences etc. I am extremely grateful to all scholars who promptly sent their articles at our request.

Elsewhere the present author has proposed a new classification of literary authors on the basis of five elements. There are authors whose writings are deeply rooted in the soil or earth below their feet, there are authors who have a tendency to flow like running waters, there are authors burning like fire, there are authors soaring above like winds and there are authors whose creativity transcends all limitations and narrow ranges like

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space. Ram Karan Sharma both as an author of shcolarly works and as a poet can be classed in the final category. The following Āryās composed by this author earlier try to recapture the image of this softspoken *Sādhaka* of Sarasvatī- as a person, pundit and poet.

निर्मलहृदयः सदयः करुणावरुणालयः सदा धीरः।
रामकरणशर्मायं संस्कृतितटिनीतटो विभाति।
सहजस्फीता धारा प्रवहति नित्यं यदीयकविताया:।
सरसमनोज्ञा रुचिरा हृद्ये गद्ये तथा पद्ये।।
विनयस्निग्धा मधुरा सत्कृतिनिपुणा सदाक्षिण्याऽस्य।
आर्या तथैव भार्या रसमयमिव च विदधाति जगत्।।
आकाशकवेः कविता क्षितिजं घटयति नवं नवं नित्यम्।
अवकाशं रचयन्ती स्वीयं चान्यैर्न वै स्पृष्टम्।।

Sagar — Radhavallabha Tripathi

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LIFE SKETCH OF PROF. RAM KARAN SHARMA

It is a matter of great pleasure to all of Sanskrit lovers that a versatile scholar and Sanskrit devotee Prof. Ram Karan Sharma is going to enter into his *Sahasracandra* darśana (80 years). On this very occasion his students, devotees and admirers have decided to celebrate his 80th birthday with *Akṣarābhinandana* i.e. by publishing and presenting a volume in his honour.

On this ocassion a life sketch of this great scholar aught appropriately to be put in the volume. But as per Kālidāsa's sayings— **क्व सूर्यप्रभवो वंशः क्व चाल्पविषयामतिः**, I am really unable to describe the character of such a grand personality. But I am trying my best to fulfil this responsibility in following words.

Prof. Ram Karan Sharma was born in a middle class family at Shivpur, Saran district in Bihar state. His official date of Birth is 20th March 1927. His father, Shri Kameshwar Prasad Sharma was a freedomfighter and he died when Sharmaji was only 3 years old in non co-operation movement (1930). His grand father's name is Shri Aditya Narayana Mishra.

Education

Sharma ji was educated in traditional as well as in modern system of education at his home town under a dedicated teacher Shri Bhagwant Singh in guidance of his mother Mrs. Raini Devi and his uncle Shri Badari Babu. When he was 8 years old he frequently read the *Śrīmadbhagavadgītā* and *Śrī Rāmacaritmānasa* of Gosvāmī Tulasīdāsa. He joined Lokmānya Brahmacharyāśram, Gannipur presently, Ram Dayalu Nagar, Muzaffarpur in 1935 for his traditional eduction, where he studied the Vedas, Upaniṣads, Vyākaraṇa and other śāstric disciplines under his Guru Pt. Ambikadatta Sharma and other Ācāryas of Gurukul. After that he joined G. B. B. College, (now Langat Singh College) Muzaffarpur and completed his matriculation in 1942. He obtained Ist class in B.A. (Honours in Sanskrit) from Patna College, Patna in 1946 and passed M. A. (Sanskrit) from Patna university in 1948. During this period he obtained traditional degrees of Sāhityācārya, Vedānta śāstrī and Vyākaraṇa śāstrī from Bihar Sanskrit Association, which was a government body of the present Kameshwar Singh Darbhanga

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Sanskrit Vishvavidyalaya, Darbhanga. He attended the Autumn School of Linguistics in 1955-1956 and 1960 and then he worked as a faculty member of The Summer school of Linguistics at Deccan College Pune. At Pune he was initiated in modern linguistics including phonetics, phonemics morphenics and Dravidian Linguistics from eminent scholars like Prof. Meenakshisundaram, Fairbanks, Edward Dimock and William Bright.

As a Fulbright-smithmundt Scholar in Linguistics he purseed his further studies at University of California, Berkelay from 1957 and 1959 to study modern linguistics, classical Philology and also got proficiency in Latin, German and French. There he completed his doctoral thesis under title '*Elements of poetry in the Mahābhārata*. This work was published with subsequent addition by the University of California in 1964, reprinted, Delhi, 1988.

Services

First of all he served as a lecturer in Sanskrit & Hindi at Nalanda College Biharsarif under Patna University. After that he joined 'Bihar Civil Service'. But his innate love for Sanskrit teaching, brought him back to University Services in 1955 and he got the maximum job satisfaction by teaching Sanskrit Śāstras such as: Vedas, Vyākaraṇa Darśana, Alaṅkāra, Chandaḥśāstra and Kāvyaśāstra etc. to graduate and Postgraduate students of the University.

After completing his research at California University he again continued in Bihar university service till January 1961.

He joined as Special Officer (Sanskrit) in the Ministry of Education, Government of India in Feb. 1961 and served Sanskrit and retired as a Joint Educational Advisor in March 1985.

Achivements

He served Sanskrit as founder Director of Rashtriya Sanskrit Sansthan, a pretigious institute under Govt. of India from 1970-74 and 1980-83.

He served Sanskrit as Vice Chancellor of Kameshwar Singh Darbhanga Sanskrit Vishvavidyalaya, Darbhanga from 1974-80 and Vice-Chancellor of Sampurnanand Sanskrit Vishvavidyalaya, Varanasi 1984-85.

He was a Fullbright Visiting Professor at Columbia University, New York in 1982, 1986 and 1998. Again he was invited as Visiting Professor at University of Chicago in 1989, Bihar University, Muzaffarpur in 1991-92, and University of California from 1999-2004.

Prof. Sharma's experience of rigorous Aśrama life and equally Fulbright scholar at Berkeley stood him in good stead in initiating, planning, co-ordinating, executing and monitoring quite a large number of schemes for

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promotion of Sanskrit learning. He was responsible for organising the first World Sanskrit Conference at New Delhi in 1972 under the joint auspicious of Ministry of Education and Rashtriya Sanskrit Sansthan. As the organising secretary of this conference, he initiated the proposal to set up a permanent International Sanskrit forum viz. International Association of Sanskrit Studies and his proposal was approved at the plenary session of the conference and was subsequantly got ratified by the International Congress of Orientalists. Prof. V. Raghawan was the founder president of this forum (IASS) and he was succeeded by Prof. R. N. Dandekar. At present Prof. R.K. Sharma has been the president of (IASS) since 1994 to 2007. Under his Presidentship the XIIIth World Sanskrit Conference was held at the Edinburgh University, U. K.

Dr. Sharma was again the organising Secretary of Fifth World Sanskrit Conference held at Banaras Hindu University, Varanasi, India in 1981 under the joint auspicious of the Govt. of India and Rashtriya Sanskrit Sansthan, New Delhi. The participants of that conference still remember how the local demand for the obligatory use of Sanskrit as a medium of addresses during the inaugural function was instantaneausly handled by him.

He was actively associated with several universities and other Educational Institutions including the Ministry of Human Resource Development, University Grants Commission, Sahitya Akademy, New Delhi; Kalidas Akademy (Ujjain), Uttar Pradesh Sanskrit Sansthan, Lucknow and so on.

He also served the Dharam Hindooja International Centre for Indic Research as its Director (1993-97). He has been teaching Sanskrit śāstras including Pāṇini, Indian Philosophy, Sanskrit poetry etc. in the Anand Ashram, Monroe, New York and Brahmananda Ashram, San Francisco, USA ever since 1998.

Literary Contributions

Prof. Sharma's writings relate to deciplines of Sanskrit i.e. the Mahābhārata, Pāṇini, Kāvya, Rhetorics and Āyurveda etc. He has published more than 100 research articles.

In collaboration with Vaidya Bhagwan Dash he has brought out an Idiomatic English translation of the entire text of the great Āyurvedic treatise the *Carakasaṁhitā* with the commentary *Āyurvedadīpikā* of Cakrapāṇidatta in 7 volumes. A separate volume on *śarīrasthāna* with an introduction and index has also been brought out as a popular volume.

This is besides his monumental contribution to the *Mahābhārata* studies. His creative writings include twelve volumes of Sanskrit poems and two Sanskrit novels. His short poems are separately published from time to time in *Dūrvā* and *Sanskrit Pratibhā*. A list of his major works are given bellow.

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Research/Translation/Creative writings

1. *Elements of poetry in the Mahābhārata*, (a critical study of the imagery of the Great Epic of India, with special reference to the technique of oral poetic composition) Berkeley, 1964; (Reprinted with Index Delhi, 1988).
2. *Caraka Saṁhitā* English translation (ancient Indian text on Medicine or the Science of Life), together with critical exposition based on Cakrapāṇidatta's *Āyurvedadīpīkā* commentary (in collaboration with Vaidya Dr. Bhagawan Dash) in 7 vols. published by Chaukhamba Sanskrit Series Office, Varanasi 1976-2003.
3. *Caraka Saṁhitā* : A separate Volume with Introduction and Index on śārīrasthāna (dealing with Anatomy, Physiology, Maternity, and pediatrics) Chaukhamba Sanskrit Series Office Varanasi, 1979.
4. *Śivasahasranāmāṣṭakam*, Nag Publishers, Delhi 1996.
5. *Rejuvenative Health Care in Āyurveda*, Pratibha Prakashan, Delhi 1996.
6. *Gaṇeśa (upa) Purāṇa* with introduction, Nag Publishers Delhi, 1993.
7. Prof. Wayman Felicitation Volume (ed.) Motilal Banarsidass, Delhi-1992.
8. *Anthology of Mediaval Sanskrit Literature* , Sahitya Akademy (National Academy of Letters), New Delhi-1997.
9. *Jñānabhaiṣajyamañjarī* (ed.), Rashtriya Sanskrit Sansthan, New Delhi-1998.
10. *Carakasaṁhitā* : a sample survey, Rashtriya Sanskrit Sansthan, New Delhi-1995.
11. *Madālasā* (Canto 1) a Sanskrit poem, Chaibassa, 1954.
12. *Śivaśukīyam* (a collection of Sanskrit Poems), Nag Prakashan, Delhi-1987.
13. *Sīmā* (a Sanskrit novel), Nag Prakashan, Delhi-1987.
    (Recipient of Bhāratīya Bhāṣā Parishad, Calcutta's Kāvya award, 1988; award conferred in 1990).
14. *Sandhyā* (a collection of Sanskrit poems), Nag Publisher, Delhi (Recipient of Sahitya Akademi (National Academy of Letters's award, 1989; award conferred in 1990).
15. *Pātheyaśatakam* (one hundred Sanskrit poems), Nag Publishers, Delhi, 1988.
16. *Vīnā* (a collection of Sanskrit poems) Nag Publishers, Delhi 1990.

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17. *Dīpikā* (a collection of Sanskrit poems), Sharada Publishing House. Delhi, 1992.
18. *Rayīśaḥ* (a Sanskrit novel), Pratibha Prakashan, Delhi-1994.
19. *Sarvamaṅgalā* Nag Prakashan, Delhi-1996.
20. *Gaganavāṇī* (a collection of Sanskrit Poems), Pratibha Prakashan, Delhi-1998, (Recipient of Vachaspati puraskar of K. K. Birla foundation 2004 award conferred in 2006).
21. *Mānasī* (a collection of Sanskrit Poems), Pratibha Prakashan, Delhi-1999.
22. *Sumanomālā* (a collection of Sanskrit Poems), Pratibha Prakashan, Delhi-2001
23. *Sinīvālī* (a collection of Sanskrit Poems), Pratibha Prakashan, Delhi-2003.
24. *Rākā* (a collection of Sanskrit Poems,) Pratibha Prakashan, Delhi-2004.
25. *Kavitā* (a collection of Sanskrit Poems), Pratibha Prakashan Delhi, 2005.
26. Prof. Satyavrat Shastri felicitation volume (ed.), 2005 Bharatiya Book Corporation, Delhi.
27. *Karuṇā* (a collection of Sanskrit Poems) Pratibha Prakashan, Delhi-2007.
28. *Sudharmā* (a collection of Sanskrit Poems) (2008) in press with Pratibha Prakashan, Delhi.

Awards and Honours

1. Award of Honour by the President of India for the distinguished contribution to Sanskrit studies, 1987.
2. Sahitya Akademi (National Academy of Letters) award on his outstanding creative writing in Sanskrit, *Sandhyā* (a book of Sanskrit poems), 1990.
3. Bhāratīya Bhāṣā Parishad, Calcutta, an All India institution of Indian languages: Kāvya Award on his outstanding creative writing in Sanskrit *Sīmā* (a Sanskrit novel) 1990.
4. Delhi Sanskrit Akademy (under Delhi Administration), Sanskrit Sevā Sammāna (award of honour in recognition of his services to Sanskrit studies), 1993.
5. Akhila Bhartiya Pandita Parishad, Varanasi-award of the

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Mahāmahopādhyāya title in recognition of his scholarship and exemplary conduct, 1984.

6. Uttar Pradesh Sanskrit Sansthan's Viśiṣṭa Puraskara; 1994.
7. Sampurnananda Sanskrit University, Varanasi, Vidyāvācaspati degree honoris cousa 2001.
8. K. K. Birla foundation New Delhi Vacaspati Puraskar (2004) on his book *Gaganavāṇī* (collection of Sanskrit Poems).
9. K. K. Handique Memorial award (2005), for his outstanding contribution to Sanskrit studies.
10. Sampurnanand Sanskrit Vishvavidyalaya Varanasi has confered on him the degree of *Vidyāvācaspati*.

Conferences/Seminars

As orgainising Secretary of the First International Sanskrit Conference (New Delhi 1972), was responsible for the setting up of a permanent International Association of Sanskrit studies that organizes World Sanskrit Conferences every two years or so.

Here does not end the creativity and contributions of Prof. Sharma. I wish to Paramapitā Parmeśvara for (शतायुष्य) a long and active life of our respected *Chachaji* for the cause of Sanskrit and Sanskriti.

Devotthānī Radhey Shyam Shukla
21-11-2007

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रामकरणाष्टकम्

माङ्गल्यबीजजनितप्रतिभाप्ररोहो
विद्याऽर्जवोच्छलदपान्निधिसत्तरङ्गः।
सौजन्यमञ्जुसहकारवनीपिकेन्द्र-
श्शर्मा स रामकरणो भवताच्छतायुः।। 1।।

लोकप्रशासनरतो महिताधिकार-
स्साहित्यसौम्यपदवीमपि कम्रगम्याम्।
यश्शास्ति साधु कवितावनिताङ्गहारः
शर्मा स रामकरणो भवताच्छतायुः।। 2।।

सम्प्राप्तमैथिलमृदुत्वकवित्वशिल्पो
विद्यापतिस्मरणहेतुरसौ रसज्ञः।
सम्भावयन्नमरवाचमपि प्रकामं
शर्मा स रामकरणो भवताच्छतायुः।। 3।।

यस्साहितीगुणधरः कविपण्डितेन्द्र-
स्सारस्वतश्रमसदर्थितजीवमात्रः।
विद्यागृहेषु बहुशोऽञ्चितकौलपत्य-
श्शर्मा स रामकरणो भवताच्छतायुः।। 4।।

क्व प्राक्तनं चरकसुश्रुतभैषजं तत्
द्वैपायनप्रविततं क्व च भारतं वा ?
सर्वङ्कषा तदपि यस्य विभाति बुद्धिः
शर्मा स रामकरणो भवताच्छतायुः।। 5।।

पारे समुद्रमुपगम्य तदम्बरीषं
संयुक्तराज्यमिति यो विदधे प्रशस्तम्।
कोलम्बियामपि च तां विशदामकार्षी-
च्छर्मा स रामकरणो भवताच्छतायुः।। 6।।

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प्रौढिप्रकर्षनिकषो विनयप्ररोहो
वात्सल्यमानससरोऽञ्चितहेमकूटः।
सूरिर्नवीनसुरवाक्कवितासभानां
भूयात्स रामकरणः कविपश्शतायुः।। 7।।

ताम्बूलरागललिताऽधरवक्त्रशोभो
सौजन्यसिक्तनयनो मृदुवैखरीकः।
शम्भुस्वभाव उदधिप्रभ आत्मतुष्टः
शर्मा स रामकरणो भवताच्छतायुः।। 8।।

वीणया सन्ध्यया चापि प्रीणयन् हंसवाहिनीम्।
राजते योऽधुना लोके विद्यापतिरिवाऽपरः ।। 9।।

मिश्रोऽभिराजराजेन्द्रस्त्रिवेणीकविसंज्ञितः।
स्तवनीयं मुदा स्तौति रामकर्णवशंवदः।। 10।।

।। इत्यभिराजराजेन्द्रविरचितं रामकरणाष्टकं परिसमाप्तम्।।

—अभिराजराजेन्द्रमिश्रः

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मङ्गलपञ्चमी

येषां प्रातिभवैभवं वितनुते काव्याऽऽत्मभूतं रसं
साङ्गोपाङ्गमनारतं सुरगवीसाहित्यशुभ्राजिरे।
ते विश्वप्रसृता विनीतचरिता वाग्भूषणैर्भूषिता
शर्माणः प्रथिता नु रामकरणा नन्दन्तु लोके चिरम्।।1।।

सर्वांल्लोकजनान्बुधान्तहृदयान्विज्ञान्कवीन्प्रत्यहो
यच्चित्ते न समागता क्वचन सा बुद्धिर्वयोलिङ्गजा।
प्रान्तं राष्ट्रमथातिरिच्य विशदं विश्वं यदीयं गृहं
शर्माणोऽत्र जयन्तु रामकरणास्ते प्रत्यहं भूतले।।2।।

यत्साक्षात्कृतिरेव लोकहृदयं बध्नात्यथैकाऽद्भुता
सन्दत्तेऽमृतमाधुरीं स्फुटपदा तस्मै प्रिया वाक् सदा।
धन्यत्वं स्वयमेव संवृतवतो यान्प्राप्य पूता धरा
शर्माणो विलसन्तु रामकरणास्ते विश्वनीडे सदा।। 3।।

कामयते भुवि भद्रं शर्मभ्यः कीर्तिमार्षमायुष्यम्।
एष कविः सानन्दं तीर्थपतेः पादमूलतः सुष्ठु।।4।।

सुन्दरसुममादत्ते सुमसौरभमपि शश्वदाधत्ते।
रामकरणशर्मभ्यश्शाणोल्लीढो मणिः कश्चित्।।5।।

जनार्दनप्रसादपाण्डेयो 'मणिः'

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मन्मते प्रो० रामकरणशर्मा

विद्यासर्गो निखिलभयहीनोऽद्य सम्प्राप्य रामं
विद्वद्वृन्दोऽप्यमितमुदितो मण्डितोऽप्यद्य लोके।
साहित्याब्धिः सपदि मुदितोऽवाप्य सौम्यं सुपुत्रं
शर्मा रामः करणसहितो भाति भूमण्डलेऽस्मिन्।।

नानाग्रन्थप्रणयनपटुर्लब्धसम्मानराशि-
र्भूयो भूयोऽध्ययननिरतो नैव संयाति गर्वम्।
दैवी विद्या सततमुखराऽस्मिन्धरामण्डनेऽद्धा
शर्मा रामः करणसहितो भाति भूमण्डलेऽस्मिन्।।

नानादेशाटनशुभगतिस्त्यागसन्तोषमूर्तिः
सम्पूर्णायां भुवि सरभसं नीतवान् देववाणीम्।
सत्कर्त्ताऽयं बुधजनततेर्दुष्टलोकानुशास्ता
शर्मा रामः करणसहितो भाति भूमण्डलेऽस्मिन्।।

विश्वे संस्कृतरक्षणाय सततं यस्य प्रयासः शुभो
ज्ञातः सर्वजनैरतोऽयमगमत् पूर्णां प्रसिद्धिं भुवि।
शास्त्राणाञ्च विचारणेऽतिनिपुणो दक्षोऽपि सच्छासने
जीयाच्छर्मयुतश्च रामकरणः सद्बान्धवैः सेवितः।।

श्रीमते रामकरण-शर्मणे विबुधाय वै।
हृदयान्निस्सृतो भावो व्याहृतः स्खलितैः पदैः।।

शङ्करजी झाः

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वन्देमातरम्

भारतीयसंस्कृतपरम्परासंरक्षणतत्पराणाम् सर्वमङ्गलावाणीप्रसादवितरणकुशलानाम् अन्नपूर्णेश्वराशुतोषचरितामृतपानरतानाम् विश्वविद्यालयेषु सुविधाप्रकाशनपरायणानाम्, भारत-भारती-भारतीयतासुदर्शनपथपथिकमार्गदर्शकप्रवराणाम्

श्रीमतां रामकरणशर्ममहोदयानाम्
श्रीकरकमलयोर्भावपुष्पाणि
सविनयं समर्पये।

अमृतेऽमृतं जुहोमि

मातृपादारविन्दश्रिया राजिते
मानसे तन्मनो मे मरालायते।
भावनाभारते भास्वरे स्वस्त्यहो-
वाचनं तत्स्वतः सामगानायते।। 1।।

योगमायावृतासंसृतौ मानसी-
माधुरीवाग्भवा मन्त्ररूपायते।
सत्यप्रेम्णाऽर्चितेऽद्वैतयुक्त्या स्थिते
भुक्तिमुक्तिप्रदाशक्तिरासाद्यते।। 2।।

जीवसञ्जीवने यद्घनश्यामश्री-
रव्यये तद्धिते सोमधारायते।
द्वन्द्वनिर्मूलनेऽसंख्यपूर्वार्जितं
पौरुषेणैव सर्वं विलीनायते।। 3।।

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सिद्धस्वान्तःसुखे ज्ञानतीर्थोन्मुखे
विप्रियं मास्तु श्रीरस्तु सम्प्रार्थ्यते।
अस्ति ध्येयं त्विदं ध्यानमेवं विधं
स्वानुभूतं स्फुरत् सत्समाम्नायते।।4।।

शाश्वतं सत्यमेवाऽधिगम्यं मुदा,
गीतमेतत्सदा रामकृष्णायते।
अक्षरं विद्महे धीमहीशं परं,
तन्नुमः सृष्टिमूलं धिया धार्यते।।5।।

दैवचिन्तापराऽऽचारपूताघटी
कामधुक् कामितार्थप्रदा जायते।
याचते नैव विज्ञापनं भास्करो
भासमानः समस्तैः समाराध्यते।।6।।

अमृते यज्जुहोत्यमृतं जीवनं
ज्योतिरन्तर्गतं चिद्वि¯लासायते।
मातृकारुण्यक्रोडीकृतोऽयं शिशु–
बोधिहीनो विनोदेन क्रीडायते।।6।।

रामदेव-झा 'विनोदः'

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कलौ बालखिल्यर्षिः : आचार्यो रामकरणशर्मा

पुराणेषु किल बालखिल्यसंज्ञावतामृषीणां वर्णनान्युपलभ्यन्ते। ते च महात्मानः स्वात्मारामाः प्राणवायुमात्रैकाशनाः, अङ्गुष्ठपरिमाणाः, प्रसन्नवदनाः, सूर्यांशुपायिनः, छान्दस्वपुर्धारिणः, उषःकान्तिमन्तः, विविधैः स्तवैः प्रतिकणसन्निविष्टं परमात्मानं संस्तुवन्तो विराजन्ते। सर्वदैव ते सूर्याभिमुखेमेव स्वनेत्रयोर्वृत्तिं संस्थापयन्ति। तेषां दर्शनादेव सुरनरमुनीनां चेतांसि प्रसादमयतामायान्ति। सत्यं वदन्तु सुधियः! किमेते सर्वेऽपि गुणा आचार्यचरणानां श्रीमतां डॉ० रामकरणशर्ममहाभागानां चरिते न समुल्लसन्ति? एतेऽपि महान्तमात्मानं धारयन्तीति महात्मानः, स्वात्मन्येव शास्त्राभ्यासे रमन्त इति स्वात्मारामाः प्राणवायो-र्धारणार्थमात्रमेवाशनं कुर्वाणा इति प्राणवायुमात्रैकाशनाः, वामन इव लघुवपुषि विराजमान-त्वादङ्गुष्ठपरिमाणाः, सदैवानन्दसुस्मितेन साकं विहरणत्वात्प्रसन्नवदनाः, तेजसोऽनुसन्धानात्सूर्यां-शुपायिनः, शास्त्रचिन्तनपरायणत्वात् छान्दसवपुर्धारिणः, मुखारुणिमसौन्दर्याजुषः कान्तिमन्तः, प्रत्यहं नूत्नविच्छित्या पदपदार्थविरचनत्वात् अशेषब्रह्माण्डमण्डलचारिणं परमात्मानं यजन्तो विराजन्त एव।

मया तु गुरुचरणानां प्रथमदर्शनानि 1981 ई० कृतान्यासन् यदाहं विद्यावारिधि-रित्युपाध्यर्थमिन्द्रप्रस्थे राष्ट्रियसंस्कृतस्थाने प्रविशम्। शास्त्रीभवने शिक्षामंत्रालये निजगुरोः स्वनामधन्यस्य डॉ० शास्त्रपुरं रामकृष्णस्वामीनाथन्महाभागानां कक्षे विराजमानां तां मूर्तिमद्यापि स्मरामि यथा प्रथम-परिचये पृष्टोऽस्मि—कस्य ब्रह्मचार्यसि? धर्मशास्त्रे वाक्यमिदं उपनयनसंस्कारविधौ गुरुःपृच्छति। शास्त्रीयं वाक्यं श्रुत्वाऽकस्मादेव मन्मनसि प्रास्फुरत् यदेते केऽपि कृतभूरिपरिश्रमाः आचार्या एव तिष्ठन्ति सम्मुखस्थाः अतो मया ससाध्वसं प्रत्युत्तरं प्रदत्तं-अत्रभवतां सर्वेषामेव। मन्दं जहास गुरुवर्यः। श्वेतवस्त्रेषु विभूषिता तेषां सा मनोहारिणी मूर्तिः साम्प्रतमपि चित्तभूमौ विहरति।

प्रतिक्षणं संस्कृतप्रचाराय प्रसाराय तेषां चिन्ता, अहर्निशं कार्यव्याप्तिः, पौनःपुन्येन समस्यानां समाधानं अनवरततया राजकीयकार्यव्यग्रता, सततं कर्मानुष्ठानम्, इदं सर्वं सदपि कदा कुत्र केषु क्षणेषु शास्त्राभ्यासाय, कविकर्मणे च तेऽवकाशं लभन्ते स्मेति मत्कृते विस्मयावहमेवासीत्। शनैः शनैः तेषामनेकानि रूपाणि मत्समक्षमागतानि। तदा मया ज्ञातं यत् ते स्वात्मनि केवलं शास्त्रेष्वेव रमन्ते। अन्यानि सर्वाणि वस्तूनि केवलं तत्कृते लीलामात्र विजृम्भितानि, औत्सुक्यमात्रावसायकानि।

एकदा मैनपुर्यां सुरभारती सेवासंस्थानस्य कश्चित् सुमहान् महोत्सवः प्रावर्तत। तस्मिन् महोत्सवे आचार्यबच्चूलाल अवस्थिमहाभागानां, डॉ० रामकरणशर्ममहाभागानां, डॉ० पुष्पादीक्षितमहाभागायाः, डॉ० वि०वैंकटाचलंमहाभागानां च अभिनन्दनमप्यासीत्। ममानुरोधादेते सर्वेऽपि महर्षिकल्पाः तत्र

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समाजग्मुः। आचार्यशर्ममहाभागानां कृते मया शिकोहाबादजंक्शने कारयानं प्रेषितम्। किन्तु रेलयाने शास्त्रचिन्तने व्याप्तत्वात् ते तत्रावतरणीयमस्तीति विस्मृतवन्तः। रेलयानं इटावा नगरं प्रति प्रस्थितम्। यदा कारचालकेन दूरभाषेण सूचना प्रदत्ता यत् आचार्यचरणा गता ततो मया तत्क्षणमेव दूरभाषेण दिल्लीं प्रति सम्पर्कः साधितः। सूचनां प्राप्य यत् एते प्रातःकाल एव प्रस्थिता मच्चिते महती चिन्ता प्रादुर्भूता। कथमेतेषां कुशलादिकं ज्ञातं भवेत्? आचार्यश्रीनिवासरथमहाभागस्तत्रैवोपविष्ट आसीत्। मदीयां चिन्तां वीक्ष्य तेनोक्तं-वत्स! स्वाधीनकुशला हि महात्मानो भवन्ति। कार्यक्रमानुसारं सर्वं साधय। ते समय एव समागमिष्यन्तीति। मन्ये पञ्च कलात्मकः समयोऽतिवाहितः; रिक्शायानेन आचार्यचरणास्तत्र सम्प्राप्ताः। सर्वे वयं हर्षेण प्रफुल्लाः। मया ते पृष्टाः-भगवन् वयं सर्वे तु प्रतीक्षारता आसन्। कारयानमपि शिकोहाबाद स्टेशने प्रेषितमासीत्। ते विहस्योचुः-वत्स! वातानुकूले याने काव्यकामिन्या साकं विहरणक्षणे न मया ज्ञातं कुत्रागतं रेलयानमिति अतः विस्मृतिः संजाता। एवमेव सुखं विस्मारयति जनमनांसि। अहं पुनः इटावा स्थेषणे यानादवतरितः। तत्रतः बसद्वारा मैनपुर्यामागतोऽस्मि।

तस्मिन् समारोहे उत्तरप्रदेशस्य शिक्षामन्त्रिणः श्रीअशोकबाजपेयीमहाभागाः मुख्यातिथयः आसन्। यदा डॉ० रामकरणशर्ममहाभागनां व्याख्यानं प्रारब्धमासीत्—पञ्चसहस्राधिकाः छात्राश्छात्राः, नागरिकाश्च तत्र समवेता आसन्। सूचिभेद्या शान्तिः सर्वत्र प्रासरत्। आचार्यचरणानां परिष्कृता, शब्दसौवर्णविभूषिता वाणी श्रोतृणां कर्णयोः प्रविश्य हृदयान्यान्दोलितवती। एतेषां तद्व्याख्यानं साम्प्रतमपिमत्पार्श्वे वीडियोयन्त्रे विद्यते। यत्रापि येन तद्व्याख्यानं श्रुतं स एव भक्तोऽभूत् शर्ममहाभागानाम्। व्याख्यानान्ते शिक्षामन्त्रीमहोदयः श्रद्धाभारादुत्थाय सगद्गदं डॉ० शर्ममहाभागस्य चरणयोः प्रणतिं चकार।

एतेषां वैदुष्यं, शीलं, सौन्दर्यं, सर्वमपि लोकोत्तरमेव। अहमाचार्यचरणानां शतायुष्यप्राप्तये भगवन्तं विश्वनाथं संस्तौमि। सम्प्रति त एव अस्माकं समेषां संस्कृतज्ञानां शिरोमणयः महर्षिकल्पाः पितरो वर्तन्ते। किमधिकम्-

निगमागमपरिपूतः सुस्मितवदनः सदासुधावर्षी।
रामकरणशर्मासौ लोके नित्यं जगद्वन्द्यः।।

इच्छाराम-द्विवेदी 'प्रणवः'

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ABHINANDANA

Prof. Ram Karan Sharma's name has been associated with the development of Sanskrit studies in India for more than decades. Though short in physical form Dr. Sharma is, undoubtedly, the tallest figure in the arena of Shastraic erudition, Sanskrit literary creative writing and service to the development of Sanskrit. His name was familiar to each and every Sanskrit scholar and student alike during the last quarter of 20th century on account of his multifarious contribution towards the development of Sanskrit. Dr. Sharma was the Vice Chancellor of both the prestigious Sanskrit universities Sampoornanand Sanskrit University at Varanasi and Kameshwar Singh Darbhanga Sanskrit University at Darbhanga. In addition he was the founder Director of Rashtriya Sanskrit Sansthan which is now a deemed university. He was the brain behind various schemes designed for the promotion of Sanskrit being implemented in the Ministry and in the Rashtriya Sanskrit Sansthan for the last 20-25 years.

He is known for faultless speech and writing in Sanskrit. All his creative writings, published in 12 volumes, stand in attestation for *Śabda Sādhuttva*, in addition to various other qualities such as *Mādhurya*, *Prasāda* etc. A Fulbright scholar and also a Fulbright Visiting Professor, Dr. Sharma is indeed full-bright in his critical and comparative writings. A person with vast experience of travelling throughout the globe far and wide, Dr. Sharma is exemplary in maintaining human relation and leadership. His nature of facing the challenges of career and life with Himalayan courage is well known. He stands always unruffled even though circumstances around him are highly stormy and turbulent. Dr. Sharma's progress from a humble little known āśrama in a corner of Bihar to Fulbright Visiting Professorship at Berkeley is the outcome of his erudition in Sanskrit, patience, strength of character and positive attitude of life.

His epoch making publication - *Elements of Poetry in Mahābhārata* and scores of research papers in the areas of Pāṇini, Darśana, Āyurveda, Rhetroic and Kāvya signify his hard work. His translation of *Caraka Saṁhitā* with Cakrapāṇidatta's *Āyurvedadīpikā* Commentary in seven volumes is monumental.

Recipient of several awards including the Certificate of Honour from his Excellency the President of India, Vachaspati Award from K. K. Birla

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Foundation, Delhi Sanskrit Akademy Award, Sahitya Academy Award, Uttar Pradesh Sanskrit Sansthan Award, K.K. Handique Memorial Award—Dr. Sharma is an honourable person in the minds of his friends and foes alike.

M/s. Pratibha Prakashan, Delhi has to be congratulated for contemplating to bring out a felicitation volume in honour of Prof. Ram Karan Sharma under the title *Śrutimahatī* "Glory of Sanskrit Tradition" with several papers and articles on Vedic literature, poetics, epic and Pauranic, religious and Philosophic, Grammatical and Linguistic, Dharma Shastraic and Shastraic traditions of Sanskrit. I carry strong conviction that the present bunch of garlands of glories will adorn the shoulders of Dr. R. K. Sharma making him further more glorious.

I deem it to be a great privilege to be associated with this *Akṣarārcana* of Dr. Ram Karan Sharma as the General Editor of this volume. In doing so, I feel greatly honoured and blessed. I hope that the papers and articles of this volume will be well received by the academic community of Sanskrit throughout the world.

V. KUTUMBA SASTRY

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PROFESSOR RAM KARAN SHARMA

I am delighted to contribute to this latest felicitation volume for Professor Ram Karan Sharma, who has done so much for Sanskrit studies over the years, not least during his time as President of the International Association of Sanskrit Studies since 1994. In that role he has been a worthy successor to Professors V. Raghavan and R. N. Dandekar. I count it a great privilege to have known all three but I have become much more intimate with Professor Sharma through our shared activity on behalf of the International Association of Sanskrit Studies. His genial presence presiding over our World Sanskrit Conferences and at our business meetings has been a great asset to the Association, while he has done much valuable work behind the scenes to advance its cause, and it is very clear how close its interests are to his heart.

Because of our mutual interest in the Sanskrit epics, my own first introduction to Professor Sharma as a scholar was reading his *Elements of Poetry in the Mahābhārata* (Berkeley, 1966), which was published while I was in the middle of my own doctoral research on the language and style of the *Rāmāyaṇa* and was most helpful to my research. That book was, of course, the definitive outcome of his study as a Fulbright Scholar at the University of California under Professor M. B. Emeneau (whose recent death we mourn) and represents a pioneering analysis of the *upamañas* employed in the *Ādi, Sabhā* and *Āraṇyayaka parvans.* It has become a classic in the field of epic studies, one mark of which is that it was reissued in 1988 (by Motilal Banarsidass) with the welcome addition of indices. His major contribution to epic studies was appropriately marked by the earlier felicitation volume a decade ago, *Modern Evaluation of the Mahābhārata. Prof. R.K. Sharma Felicitation Volume*, edited by S.P. Narang (Delhi, 1995), with a most distinguished list of contributors from Professor D.H.H. Ingalls onwards.

But indeed, even before the publication of his *Elements of Poetry*, Professor Sharma had been making a significant name for himself in our discipline. Born in 1927 at Shivapur (Saran District, Bihar), he had gained an M.A. in Sanskrit and Hindi from Patna University, as well as the Sañityacārya, Vyākaraṇaśāstrī and Vedañta Śāstrī degrees from the Bihar Sanskrit Association, and was by then Special Officer (Sanskrit) of the Government of India (1961-70), also serving as the Secretary of the Central Sanskrit Board.

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Subsequently he became the Founder Director of the Rashtriya Sanskrit Sansthan, which came into existence on 15th October 1970 to promote and develop Sanskrit throughout India. He was its Director from 1970 to 1974 and then again from 1980 to 1983. In between these two periods of service, he was Vice-Chancellor of the Kameshwar Singh Darbhanga Sanskrit University from 1974 to 1980, and following the second of these terms he became Joint Educational Adviser to the Government of India, 1983-84, and thereafter Vice-Chancellor of Sampurnananda Sanskrit University, Varanasi, 1984-1985.

At different times he has been a visiting professor at various universities in the United States of America, at Columbia, Chicago and Berkeley, which is just one mark of the esteem in which he is held as an international scholar. Equally, he has been active in celebrating the achievements of others, for example in his pains-taking editing of *Researches in Indian and Buddhist Philosophy> Essays in Honour of Professor Alex Wayman* (Delhi,1993), to which he himself contributed an article on *stotra* literature, and in his editorship of the felicitation volume for Robert Goldman, due for publication at the 13th World Sanskrit Conference in Edinburgh, like this volume. He is noted not only for his contributions to scholarship on Sanskrit – as author, editor and translator – but also for his original works in Sanskrit, both several poetry collections and two novels.

It is appropriate, therefore, that he has received numerous awards for his many and varied contributions to Sanskrit scholarship and literature, including the Sahitya Akademi Award in 1989, the Bharatiya Bhasha Parishad Award in the same year, the Delhi Sanskrit Academy Award, the 13th Vachaspati Puraskar in 2004 (awarded by the K. K. Birla Foundation for his Sanskrit poem *Gaganavāṇī*) and most significantly of all the Presidential Award of Honour in Sanskrit.

Yet, even in the midst of such a glittering career, he has always found the time and energy to contribute in an exemplary fashion to the well-being of our discipline, as indeed some of what has been mentioned already shows. However, in terms of his long and distinguished service to the International Association of Sanskrit Studies, it is significant to note that he was the Organising Secretary of the 1st and 5th World Sanskrit Conferences, held at New Delhi in 1972 and Varanasi in 1981. He has therefore been intimately involved with the Association since its very inception and his term as its President over more than twenty years is simply the culmination of this outstanding service to our discipline.

John Brockington
The University of Edinburgh
Secretary General, International Association of Sanskrit Studies

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A POET *PAR EXCELLENCE*

For a long time Dr. R.K. Sharma and his Samskṛta Poetry remained an El-Dorado to me. I still remember the time of my newly appointment as a Sanskrit Lecturer at Allahabad University and the Vice Chancellorship of Dr. Sharma at Vārāṇaseya Samskṛta Viśvavidyālaya in Varanasi. I had a chance to send a little Sanskrit Publication of mine to Dr. Sharma. I never thought of any positive response, as I knew the multi dimensional activities of the Vice-Chancellor. On the other hand. I owned a very diminutive personality of a young writer. But, contrary to my reflection, the Honourable Vice-Chancellor spared a little time from his busy schedule and wrote a very affectionate letter to me, congratulating me for my zeal and effort. I have preserved that letter in my personal file.

As time passed, I had more and more frequent meetings with Dr. Sharma. In this tenure, I witnessed him on scholarly dias, heard his sweet and simple Sanskrit and more than that enjoyed his parental love, his generosity and leadership. At present he is our *Yūthapati* (यूथपति) an evergreen, everfresh, ever active writer of the Modern Samskṛta Literature. He combines in himself such rare merits of a great scholar and a Senior friend which is quite difficult to be seen elsewhere. Actually, to be with Dr. Sharma is a pleasant experience of enjoying the intoxicating beauty of the Spring season. He himself seems to be the *'Pramada Vana'* (प्रमद वन) of the *Belles lettres*.

Now a few words about his poetry and prose. It would be really an enigmatic question to ask whether Dr. Sharma excels in poetic composition or prose writing. On one hand, he has opened new horizons of poetry, choosing the subjects from the overlooked areas. He experiences the pinching sentiments of the grief stricken hearts of the people, facing acute penury and on the other hand he expresses his satiric view also on the luxurious way of life, adopted by the so called sophisticated society. In short, Dr. R.K. Sharma exclusively represents the Modern Indian society in his Samskrit Poetry rather than the old traditional folk.

On the other hand, in his Samskṛta Novels, Dr. R.K. Sharma presents a

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minute as well as vivid description of the upto date Indian society. As I have said earlier, it is hard to ascertain Dr. Sharma's better craftsmanship in either of the two, i.e., poetry or prose. Even then, if I am compelled to utter something categorically. I would like to cast my vote in favour of his pretty prose writing. In his prose, Dr. Sharma neither follows *Pratyakṣara-śleṣamayaprapañcha* (प्रत्यक्षरश्लेषमयप्रपञ्च) ideal of Subandhu, nor he abides by the rule of Daṇḍin, i.e., *Ojōguṇa* and incessant use of compounds (समासभूयस्त्वम्). But he seems to be quite alike the Great Bāṇa Bhaṭṭa by dint of his new imagination, absolutely untouched themes, unused motifs and easy treatment of sentiments. This conspicious ideal of his prose is evident from his recently published novel Rayīśaḥ (रयीशः) which Dr. Ranganath has rendered into English.

Moderate feelings are dominant in Dr. Sharma's works, irrespective of genres. He favours *Prasāda Guṇa*. Consequently, he seldom uses bombastic and archaic words in his poetry. He intends to be the easiest poet and in my opinion it is the most significant literary merit of a Mahākavi. It is quite certain that the grandeur and splendour of poetry does not shelter upon the Sauśabdya (सौशब्द्य) only, because Sauśabdya, i.e., linguistic ornamentat-ions creates momentary titilations only in the hearts of readers. But the real satisfaction lies in the richness of eternal feelings and human sentiments established by the poets.

Archibald MacLeish; the famous western critic says—'Poetry should not mean, It should be.' It is true. The meaningfulness of poetry lies not in the language, but in its innate connotations, its high ideals for global peace, its sympathetic view to world's flora and fauna, its efforts for establishing unity among diversities. In short, a poet immortalises himself only through his treatment of the eternal human values. Hundreds and hundreds of great poets patronised by the greatest rulers died unwept. Nobody recalls them today because they misused their knowledge and poetic talent only in panegyrising their Masters and gaining luxurious rewards from them. But the great poet Kālidāsa is still alive because of his eternal human values, his treatment of Nature, ecstacy of love, sublimity of penance, supremacy of the aesthetic way of life and the ultimate victory of love free from the physical lust'—described in his Kāvyas.

Dr. Sharma never separates himself from the old Indian tradition. Actually he is a *Paramparāvādin* (Traditionalist) Poet. Therefore, his literature seems to be the unique synthesis of the old and new social values. Apparently, he is not difficult to be understood but at the same time he is most difficult to be felt and digested intrinsically. That is, what I feel through

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the keen persual of his poems and prose works. I had the previlage of writing a literary criticism on his Sahitya Akademi awarded poem collection 'Sandhyā' wherein, I have discussed many more high literary ideals of Dr. R.K. Sharma quoting apt illustrations from the text.

Abhiraja Rajendra Mishra

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PROF. R.K. SHARMA : A SYMBOL OF SANSKRIT AND UNIVERSAL BROTHERHOOD

At the very outset I must thank Prof. Radha Vallabh Tripathi, the Editor and Dr. Radhey Shyam Shukla, the publisher for bringing out a unique felicitation volume in the honour of an international Sanskrit Scholar of Indian tradition fully dedicated to promotion and propagation of Sanskrit learning in India and abroad, on the occasion of XIIIth World Sanskrit conference at Scotland on July 9-14, 2006. I am also thankful to them for asking me to write my reminiscence about Dr. Ram Karan Sharma, the President of the International Association of Sanskrit studies (IASS), the scholar to be felicited on the occasion.

There is a unique combination of traditional and modern Sanskrit Scholarship in Dr. Ram Karan Sharma. Initially he was educated in Veda (including Ayurveda) and allied subjects on traditional lines and subsequently he got his education on modern lines. The depth of his traditional shastric knowledge is beautifully combined with modernity. His areas of special interest are Panini, Mahabharta, Darsana, Kavya and Āyurveda.

Dr. Sharma has all along been rendering pioneering services as a teacher, an educational administrator and a writer and has made distinct contributions to promotion and propagation of Sanskrit studies in all its aspects. He founded and developed Rashtriya Sanskrit Sansthan to great glories since its inception on 15th Oct. 1970 till now in various capacities apart from being its founder Director. He served as Vice-Chancellor of Kameshwar Singh Sanskrit University, Darbhanga (Bihar) and converted it into an excellent centre of traditional shastric learning. He also became the Vice-Chancellor of Sampoornanand Sanskrit University, Varanasi. He served the Govt. of India as Deputy Educational Advisor (Sanskrit) and the Joint Educational Advisor (Languages) and initiated several schemes for promotion and propagation of Sanskrit learning. During his service in the Govt. of India he initiated organising World Sanskrit Conference in 1972 and establishment of an International World Association of Sanskrit

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Studies (IASS) for organising such conferences in different parts of the world. As a fulbright scholar he worked with Prof. M.B. Emeneau in the University of California, Barkeley, U.S.A.

As an author Dr. R.K. Sharma has contributed a dozen major publications and more than one hundred research papers. His creative writing in Sanskrit include *Sandhyā* (poetry) awarded by Sahitya Akedemy and Sīmā (a novel) awarded by Bharatiya Bhasha Parishad. His pioneering work on the *Caraka Samhita* (English Translation of the text and critical exposition based on Chakrapāṇidatta's Āyurvedadīpikā) with Vaidya Bhagwan Dash as Co-author is a great contribution to create awareness about Āyurveda (the ancient Science of life) among scholars in general and Sanskritists in particular. Ayurveda constitutes an integral part of Sanskrit tradition.

Dr. Sharma was honoured by the Rashtriya Sanskrit Sansthan on the occasion of its silver jubilee celebration in 1995 for contributing a monograph entitled "*Caraka Saṁhitā*": A sample Survey published under Silver Jubilee Publication series (no. 3). The monograph represents a brief overview of the Carak Samahita the oldest ancient Indian record on Ayurveda, the science of long, healthy and happy life.

Dr. Sharma was honoured by the Rashtriya Sanskrit Sansthan in 1998 for contributing a book entitled *Jñānabhaisajyamañjarī* of Gumani Kavi (Hindi and English translation) published under Golden Jubilee of India's Independence series (No. 1). This is a rare Sanskrit Poetic composition comprising in itself the excellence of Indian spiritual tradition as well as the Ayurvedic herbal therapeutic tradition.

Dr. Sharma was awarded the "*Certificate of Honour*" by the President of India (the highest award for Sanskrit scholar with life long honorarium) for his outstanding contribution to the Sanskrit language and literature. He has been awarded may prestigious awards by different agencies in the country and abroad in recognition of his scholarship, creative writings and dedicated works for promotion and propagation of Sanskrit learning at National and International levels.

Dr. R.K. Sharma is a unique personality who is liked and respected by all who come in his contact. He treats well everyone irrespective of his rank, caste, creed and place. He is a true symbol of "*Vasudhaiva Kuṭumbakam*". As a result, he has a good number of disciples and admirers, not only in India but also abroad particularly in U.S.A. I have not found another noble person like Dr. Sharma. He is very simple in his dealing and easily approachable by anyone. He has full command over all the Worldly passions like lust, anger etc. by which common people suffer in the mundane world.

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He is "Sthitaprajña" in true sense described in the Bhagvadgītā chapter II which says:

प्रजहाति यदा कामान्सर्वान् पार्थ मनोगतान्।
आत्मन्येवात्मना तुष्टः स्थितप्रज्ञस्तदोच्यते।। (2-55)

I came in contact with Dr. Sharma when I was selected for appointment as Junior Research officer (Lecturer) in 1973 to work on the project *"Modernisation and simplification of the methodology of teaching Sanskrit"* initiated by Dr. R.K. Sharma as Director, Rashtriya Sanskrit Sansthan in collaboration with the Central Institute of Indian Languages, Mysore. Since then, I have found him as a great source of inspiration and guidance in the great work of popularising Sanskrit. He always thinks of simplifying the teaching of Sanskrit so that one can become proficient in Sanskrit language which contains the valuable treasure of ancient knowledge both spiritual and scientific which can be utilised for human welfare by all concerned.

Again I received his full guidance and support when I became Deputy Educational Advisor (Sanskrit) to the Govt. of India in 1986. Due to active guidance and support of scholars like Dr. R.K. Sharma lot of programmes were formulated during 1986-87 for development of Sanskrit language and learning e.g declaration of Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, New Delhi and Rashtriya Sanskrit Vidyapeetha Tirupati as deemed Universities, establishment of Rashtriya Veda Vidya pratishthana etc..

When I became the Director of the Rashtriya Sanskrit Sansthan in 1994 many significant programmes were implemented with inspiring guidance and support of Dr. R.K. Sharma who has a special love for the Rashtriya Sanskrit Sansthan. Some of these are: Silver Jubilee celebration by publishing 25 special monographs by eminent Sanskrit scholars of the country, celebrating golden jubilee of India's Independence by bringing out books, organising National and regional seminars etc. organizing 10th World Sanskrit conference at Bangalore, bringing out several significant publications etc. Dr. Sharma has founded *'Mandakini Sanskrit Vidvat Parishad'* at New Delhi which has honoured several national and international Sanskrit Scholars on various occasions besides undertaking programmes for students of Sanskrit, publication of rare Sanskrit books etc.

In brief Dr. Sharma is a great institution in himself fully dedicated to the cause of Sanskrit learning and universal brotherhood. He does not desire anything for himself. His mission of life is:

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः।
सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःखभाग्भवेत्।।

K.K. Mishra

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Section - I

VEDIC STUDIES

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सर्ववेदशाखासु रुद्राध्यायाः

ओम्प्रकाशपाण्डेयः

भगवतः शिवस्य यथार्थस्वरूपज्ञाने विद्वांसोऽपि न प्रभवन्ति, यथोक्तं हि कविकुलगुरुभिः कुमारसम्भवे–'न सन्ति याथार्थ्यविदः पिनाकिनः' (5.77)। कृष्णयजुर्वेदीयायाः श्वेताश्वतरोपनिषदो वचनमस्ति यत् सृष्ट्यादौ यदा कुत्रापि किमपि नासीत् तदाऽपि शिवस्यैव सत्ताऽऽसीत्–'यदा तमस्तन्न दिवा न रात्रिर्न सन्न चासच्छिव एव केवलः (4.18)। एषैवोपनिषच्छिवमद्वितीयं निराकारं प्रपञ्चरहितं शान्तं शुद्धञ्च ब्रह्मस्वरूपं निरूपयति–'एको हि रुद्रो न द्वितीयाय तस्थुः।' अन्यत्रापि 'शिवैकं निष्कलं ब्रह्म', 'शिवैको ब्रह्मरूपत्वान्निष्कलः परिकीर्तित' इत्यादिभिर्वाक्यैरस्या एव धारणायाः परिबृंहण-मुपलभ्यते।

अथर्ववेदीयायां कैवल्योपनिषद्यपि शिवोऽतीन्द्रियोऽनन्तआनन्दस्वरूपश्चोक्तः–

'अचिन्त्यमव्यक्तमनन्तरूपं शिवं प्रशान्तममृतं ब्रह्मयोनिम्।
तमादिमध्यान्तविहीनमेकं विभुं चिदानन्दमरूपमद्भुतम्।।

स एव सर्वं यद्भूतं यच्च भाव्यं सनातनम्।

ज्ञात्वा तं मृत्युमत्येति नान्यः पन्था विमुक्तये।। (1.6,8)

पद्म-स्कन्द-शिवप्रभृतीनां शैवपुराणानां परिशीलनाज्ज्ञायते यत् सृष्टि-प्रपञ्चाय समुत्सुकस्य शिवस्य मध्यभागात् सञ्जाता रुद्रा इति–'मध्यतो रुद्रमीशानं जनयामास शङ्करः।'

ब्राह्मणग्रन्थेषु 'रुद्र' शब्दस्य सुबहूनि निर्वचनानि समुपलभ्यन्ते। 'रोदन' 'रुद्रावणं' वा रूद्राणां विशिष्टा प्रकृतिरित्यपि तत एव ज्ञायते–'यदरोदीत् तस्माद् रुद्रः' (शतपथब्राह्मणम्, 6.1.3.10)

कौषीतकिब्राह्मणेऽभ्युक्तं यद् रुद्रा भयावहा देवाः सन्ति–'घोरो वै रुद्रः (16.7)। तत्रैव कथितं यदेते घोराः सन्ति येषां शान्त्यै नैकानि कृत्यानि विहितानि 'रुद्रो ह वा एष देवानामशान्तः सञ्चितो भवति तमेवैतच्छमयति' (कौषी० ब्रा० 19.4)। शातपथी श्रुतिरपि एतेषां भयोत्पादकं स्वरूपं निर्वक्ति–'तद् यद् रुदितात् समभवँस्तस्माद रुद्राः सोऽयं शतशीर्षा रुद्रः सहस्राक्षः शतेषुरधिज्यधन्वा प्रतिहितायी भीषयमाणोऽतिष्ठदन्नमिच्छमानस्तस्माद् देवा अबिभयुः' (9.1.1.6)। जैमिनीयोपनिषद् ब्राह्मणे 'प्राणा वै रुद्राः प्राणा हीदं सर्वं 'रोदयन्ति'–इत्युक्तिरुपलभ्यते (4.2.6)। मानवशरीरे दशप्राणाने-कमात्मानञ्चेति सङ्कलय्य एकादशसंख्यकान् रुद्रान् निर्दिशति शतपथब्राह्मणम्। एते रुद्रा यदा मृत्युकाले शरीरादेकैकशः बहिर्निर्गच्छन्ति तदा प्राणिनो रुदन्ति। इयमेवैतेषां रुद्रता–'कतमे रुद्रा इति। दशेमे पुरुषे

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प्राणा आत्मैकादशाते यदस्मात् मर्त्याच्छरीराद् उत्क्रामन्त्यथ रोदयन्ति तद् यद् रोदयन्ति तस्माद् रुद्रा इति (शत० ब्रा० 11.6.3.7)।

एषु दशप्राणेषु प्राण-अपान-व्यान-समान-उदान-नाग-कूर्म-कृकल-देवदत्त-धनञ्जयेति सर्वेषां परिगणनं भवति। केचिदाचार्याणाम्मते पञ्चज्ञानेन्द्रियाणि पञ्चकर्मेन्द्रियाणि मनश्चेति दशप्राणाः सन्ति। तेषामेव रुद्रा इत्याख्या। पुराणेषु एकादश रुद्राः शिवस्यावतारस्वरूपा वर्णिताः। इमे दैत्यैः प्रताडितानां देवानां प्रार्थनया आविर्भूताः। एतेषां कपाली-पिङ्गल-भीम-विरूपाक्ष-विलोहित-शास्ता-अजपाद-अहिर्बुध्य-शम्भुचण्ड-भवेति नामानि ख्यातानि सन्ति। सुरभि-कश्यपावेतेषां पितराविति पुराणविदो जानन्त्येव।

शतपथब्राह्मणे (5.3.1.10) 'अग्निर्वै रुद्र' इत्यपि प्रोक्तम्। तत्रैव अम्बिका रुद्रस्य भगिनी इत्युक्ता-'अम्बिका ह वै नामास्य स्वसा' (शत० ब्रा० 2.6.2.9)। वैदिकैँस्त्रिष्टुप् छन्दो वीररसस्याभिव्यञ्जने समर्थमिति कृत्वा गोपथब्राह्मणे इदं छन्दः रुद्रैस्सह सम्बद्धं दृश्यते-'त्रिष्टुप् रुद्राणां पत्नी' (2.2.9)। एकस्मिन् ऋङ्मन्त्रे मरुद्गणा एतेषां पुत्रा अभ्युक्ता :- 'आ ते पितर्मरुतां सुम्नमेतु' (ऋ० सं० 2.33. 1)। तैत्तिरीयब्राह्मणे रुद्राणां विशिष्टा दिगस्त्युदीची-'एषा वै रुद्रस्य दिक् (1.7.8.6)। कौषीतकि-ब्राह्मणमपि अस्य समर्थनं करोति-'यदुदञ्चः प्रेत्य त्र्यम्बकैश्चरन्ति रुद्रमेव तत् स्वायां दिशि प्रीणन्ति (5.7)।

एभिर्वाक्यैः स्पष्टीभवति यद् वैदिकदेवेषु रुद्राणामस्ति प्रमुखं स्थानम्। प्रायेण सर्वासु वेद-संहितासु बहूनि रुद्रविषयाणि सूक्तानि बहवो मन्त्राश्च सन्ति। तेषां नियोजनपूर्वकं सर्वास्वपि वेदशाखासु रुद्राध्यायाः समुपलभ्यन्ते। एषु रुद्रसूक्तानि मन्त्राश्च सङ्कलय्य विन्यस्ताः सन्ति। एते मन्त्राः संहितासु नैकस्थानीयाः। यथा हि ऋग्वेदीये रुद्राध्याये पठितानां मन्त्राणामिमे संदर्भाः ज्ञायन्ते-

ऋ० सं० 1.43 (ऋषिः कण्वो घौरः); 1.114 (ऋषिः कुत्स आङ्गिरसः); 2.33 (ऋषी गृत्समद-भार्गवशौनकौ); 4.3.1 (वामदेवो गौतमः); 5.3.3 (वसुश्रुत आत्रेय); 5.42.11 (अत्रिर्भौमः); 6.74.1-4 (बार्हस्पत्यो भरद्वाजः); 7.46.1-4 (मैत्रावरुणिर्वसिष्ठः); 7.58.12 (स एव); 8.63.12 (प्रगाथकाणवः); 1.91.1'23 (गौतमराहूगणः); 9.67.1.32 (भरद्वाजबार्हस्पत्य-कश्यपमारीच-गोतमराहूगण-अत्रिर्भौम-विश्वामित्र-गाथिन्-जमदग्नि भार्गव-वसिष्ठोमैत्रावरुणि-पवित्र आङ्गिरस-इत्यादयः) 8.111.1-3 (पारुच्छेपि); 10.90.1-16 (पुरुषसूक्तम्, नारायणर्षिः); 10.128.1-9 (विहव्य आङ्गिरसः); अथर्वसंहिता 5.3.1.1 (अथर्वा बृहाद्दिवः); ऋ० सं० 10.141.1-6 (तापस अग्निः); 1.27.13 (आजीगर्तिः शुनःशेपः)। इत्थमृग्वेदीये रुद्राध्याये षडुत्तरशतसंख्याता (106) मन्त्राः सन्ति, येष्वथर्ववेदीयोऽप्येको मन्त्रो विद्यते। असौ ऋग्वेदस्यैव कस्यां शाकलेतर-शाखायामासीदित्यपि सम्भाव्यते। शिष्टा 105 मन्त्राः पूर्णतया ऋग्वेदीयाः सन्ति। एषु सर्वेषु न केवलं रुद्रस्तुतिरेवास्ति। मध्ये-मध्ये नैकेषु मन्त्रेषु अग्निमित्र-वरुणादयो देवा अपि संस्तुताः सन्ति। नवममण्डलात् सोमविषयाश्चत्वारिंशन्मन्त्रा अपि संगृहीताः। पुरुषसूक्तं साक्षाद् रूपेण रुद्रैः सह सम्बद्धं नास्ति, किन्तु तदपि ऋग्वेदीय-यजुर्वेदीययोः रुद्राध्याय्योरुपलभ्यते। परिमाणदृष्ट्या कृष्णयजुर्वेदीयो रुद्राध्यायः स्वल्प एवास्ति। अनुक्रमणिकायामस्य ऋषिः परमेष्ठी इत्युक्तः। अस्य हस्तलेखेष्वपि पुरुष-

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सूक्तस्य समावेशो न दृश्यते। अस्मिन् कृष्णयजुर्वेदीये रुद्राध्याये प्रायेण त एव मन्त्राः सन्ति ये शुक्लयजुर्वेदस्य षोडशाध्याये समाम्नाताः। केवलं चत्वारो मन्त्रा भिन्नाः सन्ति। शुक्लयजुर्वेदीये रुद्राध्याये शिवसङ्कल्पसूक्तमपि समाविष्टमस्ति। वाजसनेयिनामस्य रुद्राध्यायस्य विवरणमेतदस्ति–

शु० यजु० 23.19 (गणानान्त्वा); 23.33–34 (गायत्री, द्विपदाया); 34.49 (सहस्तोमा); 34. 1–6 (यज्जाग्रतो); 31.1–16 (पुरुषसूक्तम्); 31.17.22 (अद्भ्यः); 17.33–48 (आशुः शिशानो); 33.34–43 (बिभ्राड् बृहत् पिबतु); 16.1–66 (नमस्ते रुद्र मन्यव); 3.56.63 (वये सोमव्रते तव); 17.31–32 (न तं विदाथ); 39.7.13 (उग्रश्च); 18.1–28 (वाजश्च)। कोष्ठकेषु सूक्तानामाद्य मन्त्राः प्रदत्ताः सन्ति। अस्मिन् रुद्राध्याये परम्परातः एकानुक्रमणिकापि लभ्यते यस्यामृषिच्छन्दोदैवतादीनां विवरणमस्ति। इत्थमत्र 168 संख्याः सकला मन्त्राः सन्ति।

अथर्ववेदीयस्य रुद्राध्यायस्य मन्त्राणां संख्यानमेवमस्ति– शौनकीयाथर्वसंहिता 2.27.6 (कपिञ्जलः); 3.26.1–6 (अथर्वा); 3.27.1–6 (अथर्वा); 4.3.1–7 (अथर्वा); 4.28.1–7 (मृगोरो ऽथर्वा वा); 5.6.1–15 (अथर्वा); 6.55.2–3 (ब्रह्मा); 6.59.1–3 (शान्तातिः); 7.87.1 (अथर्वा); 11.21–31 (अथर्वा); 15.4.1–18 (अथर्वा); 15.5.1–18 (अथर्वा)।

अनेन क्रमेणाथर्वणे रुद्राध्याये 126 संख्यकाः सकला मन्त्राः सन्ति। अस्यान्तिमे भागे व्रात्यप्रकरणगता अपि केचिदंशाः सम्मिलिताः। सामवेदे रुद्राध्यायो गानभागाद् गृहीतोऽस्ति, न त्वार्चिकभागात्। कौथुम्यां जैमिनीयायाञ्चोभयोरपि शाखयोः रुद्रविषयकं सामगानं चमकप्रकरणञ्च संगृहीते।

इत्थं सर्ववेदसंहितासु यद्यपि रुद्राध्यायाः प्रचलिताः सन्ति, तासामनुयायिनस्तान् यथाप्रयोजनं यथानुष्ठानं वा पठन्त्यपि, तथापि शुक्लयजुर्वेदीयायाः रुद्राष्टाध्याय्याः लोके सर्वाधिकः प्रयोगः परिदृश्यते। अत एव अस्या एवात्र विवेचनं मुख्यतया कर्तुं युज्यते। शिवपुराणे प्रोक्तं यदस्याः पाठेन सह जल–दुग्ध–पञ्चामृत–आम्ररस–इक्षुरस–नारिकेलरस–गङ्गाजलप्रभृतिभिर्शिवाभिषेको विशिष्टफल–प्रदोऽस्ति–

मनसा कर्मणा वाचा शुचिः संगविवर्जितः।
कुर्याद् रुद्राभिषेकञ्च प्रीतये शूलपाणिनः।।
सर्वान् कामानवाप्नोति लभते परमां गतिम्।
नन्दते च कुलं पुंसां श्रीमच्छंभुप्रसादतः।।

पाठ–पारम्पर्येण रुद्राष्टाध्याय्या एतानि षडङ्गानि विहितानि–

'शिवसङ्कल्पहृदयं सूक्तं स्यात् पौरुषं शिरः।
प्राहुर्नारायणीयञ्च शिखा स्याच्योत्तराभिधम्।।
आशुः शिशानः कवचं नेत्रं बिभ्राड् बृहत् स्मृतम्।
शतरुद्रियमस्त्रं स्यात् षडङ्गक्रम ईरितः।।

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हृच्छिरस्तु शिखा वर्म नेत्रं चास्त्रं महामते।
प्राहुर्विधिज्ञा रुद्रस्य षडङ्गानि स्वशास्त्रतः।।

प्रथमाध्यायस्याधिष्ठातृदेवो गणेशोऽस्ति। तदनन्तरं विष्णु-इन्द्र-सूर्यादयो ऽधिष्ठातारो मन्यन्ते। रुद्राध्यायानां केन्द्रियं सूक्तं शतरुद्रियमस्ति, यस्मिन् 66 संख्यका मन्त्राः सन्ति। शतसंख्यका रुद्रा एवास्याधिष्ठातारः– 'शतसंख्याता रुद्रदेवता अस्येति शतरुद्रियम्।' कैवल्योपनिषदो वचनं यदस्य पाठात् सर्वविधेभ्यः पातकेभ्यो मोचनं भवतीति–'यः शतरुद्रियमधीते सोऽग्निपूतो भवति स वायुपूतो भवति, स आत्मपूतो भवति स सुरापानात् पूतो भवति स ब्रह्महत्यायाः पूतो भवति।'

जाबालोपनिषदि शतरुद्रियममृतत्वस्य लाभाय कल्पत इत्युक्तिरपि दृश्यते–

'अथ हैनं ब्रह्मचारिण ऊचुः किं जप्येनामृतत्वं ब्रूहि इति। स होवाच याज्ञवल्क्यः –शतरुद्रियेणेतये तान्येव ह वा अमृतस्य नामानि। एतैर्ह वा अमृतो भवति इति।'

पौरोहित्यप्रकाण्डा मन्यन्ते यत् पञ्चमाध्यायस्यैकादशावृत्तिभिरन्येषामध्यायानाञ्चैकयाऽऽवृत्त्या 'एका रुद्री' (रुद्राध्याय-पाठः) सम्पद्यते। अस्मादेव कारणादस्या 'एकादशिनी' इति नामापि प्रसिद्धम्। पाठनामाधिक्यादनुक्रमेण लघुरुद्र-महारुद्र-अतिरुद्राश्च सम्पद्यन्ते।

शतरुद्रिये रुद्राणां गिरीश-अधिवक्ता-सुमङ्गल-नीलग्रीव-सहस्राक्ष-कपर्दी-मीदष्टुभ-हिरण्यबाहु-सेनानी-हरिकेश-अन्नपति-जगत्पति-क्षेत्रपति-वनपति-वृक्षपति-औषधिपति-सत्त्वपति-पापीपति-स्तेनपति-तस्कर-गिरिचर-सभापति-श्वपति-गणपति-व्रातपति-विरूप-विश्वरूप-भव-शर्व-शितिकण्ठ-शतधन्वा-ह्रस्व-वामन-बृहत्-वृद्ध-ज्येष्ठ-कनिष्ठ-श्लोक्य-आशुषेण-आशुरथ-कवची-श्रुतसेन सुधन्वा- सोम-उग्र-भीम-शम्भु-शंकर-शिव-तीर्थ्य-व्रज्य-नीललोहित-पिनाकधारी-सहस्रबाहु-ईशान-प्रभृतीनि विविधानि नामानि रूपाणि च निरुक्तानि सन्ति। अस्याध्यायस्य परिशीलनाज्ज्ञायते यद् रुद्राः स्थावरजङ्गमात्मकाः सर्वपदार्थस्वरूपाः सर्ववर्णीयाः सर्वजातीया मनुष्य-देव-पशुषु सर्वान्तर्यामितया संस्थिताः सर्वात्मभावसम्पन्नाश्च सन्ति।

भगवद्गीतायां यथा भगवतः श्रीकृष्णस्य विश्वरूपाणि प्रदर्शितानि, दुर्गासप्तशत्याञ्च भगवत्या नानाविधानि रूपाणि-येषु तृष्णा-लज्जा-क्षुधा-घृणा-चित्ति-चेतना-दया-कृपा-ममतादीनि बहूनि रूपाणि सन्निविष्टानि सन्ति, तथैव शतरुद्रिये रुद्रस्यापि विविधानि रूपाणि निरूपितानि। अस्माकं सर्वेषां जीवने यदपि पाप-पुण्यम्, शिवमशिवं वा, मंगलममङ्गलञ्च, रोग-द्वेषौ, प्रेम,घृणा, विश्वासोऽविश्वासश्चेति सन्नद्धं तत्सर्वमेव रुद्रस्वरूपे सँल्लभ्यम्। स्वक्रोधात् शास्त्राज्ञेभ्यश्च संरक्षणाय रुद्रः पौनःपुन्येन प्रार्थितः। जीवनस्य भयोत्पादकपक्षैः सह रुद्रस्य सुविशेषः संबन्धः स्मृतः। तस्य दयादृष्ट्यै भूयोभूयः शंसन्ति छान्दसाः कवयः। रुद्रस्येदं स्वरूप-निरूपणं वस्तुतो जीवनस्य समग्रतायाः स्वीकरणम्। यादृशम्मानवजीवनमस्ति-तादृशमेव रुद्रस्वरूपमप्यस्ति। शुभम्-अशुभञ्च, आपन्मयं सुखमयञ्च, दैन्योत्सवानामेकत्रीकरणं, हर्ष-विषादयोः समवेतस्वरात्मकं, राग-विरागयोः सम्मिलितं सङ्गीतम्–सर्वमेव रुद्रस्वरूपे समुपवर्णितमस्ति। कर्मकाण्डादितरथा चिन्तयेम चेद् वयं तदा निश्चप्रचं कथयितुं शक्नुमो यदयं रुद्रो जीवनस्य याथार्थ्यं व्यनक्ति। सुरूपोऽपरूपश्च शृङ्गार-बीभत्स-भयावहश्चेति नानारूपैर्निष्पन्नोऽयं रुद्रो शतरुद्रिये निरूपितो दृश्यते। स्रष्टा च संहारकश्चापि। भवश्च शर्वश्चेति नामनी परस्परं विरोधमेव प्रकटीकुरुतः।

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महामृत्युञ्जयाख्यो मन्त्रो रुद्राष्टाध्याय्याः षष्ठेऽध्याये विद्यते, यस्य प्रसिद्धिर् 'महच्छिर' इति नाम्नाऽस्ति। सप्तमोऽध्यायो 'जटा' नाम्ना सुविदितः। अस्य 'लोमभ्यः स्वाहा' इत्यारभ्य 'न यमाय स्वाहा' इत्यन्ता मन्त्रा रुद्राभिषेकानुष्ठाने न प्रयुज्यन्ते, यतो हि एते अन्त्येष्टिप्रसंगे चिताहोमेऽपि यत्र क्वचित् विनियुक्ताः सन्ति।

अष्टमोऽध्यायश् 'चमकाध्याय' नाम्ना ख्यातः। अस्य सर्वेषु मन्त्रेषु 'चकारस्य 'मे' पदस्य च समावेशः। मन्त्रान्तेषु 'यज्ञेन कल्पन्ताम्' इति वाक्यांशोऽपि बाहुल्येन लभ्यते।

रुद्राष्टाध्याय्याः परिसमापनं शान्त्यध्यायेन शान्तिपाठेन वा भवति, यस्मिन् मैत्रीभावस्योपादेयता समुपपादिताऽस्ति–

'ओ३म् दृते दृहं मा मित्रस्य मा चक्षुषा सर्वाणि भूतानि समीक्षन्ताम्। मित्रस्याहं चक्षुषा सर्वाणि भूतानि समीक्षे। मित्रस्य चक्षुषा समीक्षामहे।'

वस्तुत इयं मैत्रीभावस्य साधनैव सदुपायत्वेन सङ्गच्छते, यस्या अनुष्ठानेन वयं रुद्रस्य रोषात् क्रोधाद् वाऽऽत्मानमपाकर्तुमर्हामः। अनेनैव गृहे रोदनप्रसङ्गोऽपि नैष्यति। अयमेव रुद्रपाठस्य फलितार्थ इत्यत्र न कापि विमतिर्विद्यते।

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नैषधीयचरित महाकाव्ये प्रतिबिम्बिता वैदिकी-परम्परा

विन्ध्येश्वरीप्रसादमिश्रो 'विनयः'

भारतस्यान्तरुद्रिक्तसंवित्सारां निरन्तराम्।
परम्परामहं वन्दे वैदिकीं काञ्चिदन्वहम्।।1।।
वन्दे चानन्दनिःस्यन्दां वृन्दारकगवीजुषाम्।
हर्षप्रकर्षनिःश्रेणीं श्रीहर्षस्य-सरस्वतीम्।।2।।

सुरसरस्वत्याः काव्यबृहत्त्रय्यामन्यतमं परमञ्च, कवितार्किकसार्वभौमश्रीहर्षगुम्फितं द्वाविंशसर्गवितत, "नैषधीयचरित" मिति प्रथितं महाकाव्यं तस्यानवद्यं वैशद्यञ्च, को न साम्प्रतिकोऽपि सहृदयो, यो न जानाति। तत्र वैदिकी लौकिकी चोभयरूपा भारतीया परम्परा प्रतिपदं पदं निदधाना सुतरामन्वीक्षितुं क्षमेत्यस्मिन्नपि कस्य प्रतिभावतो विमतिरापद्येत? अथ चात्र प्रत्त-सन्दर्भानुरोधमधिकृत्य प्रथमामुद्दिश्य संक्षिप्ताक्षरैः किञ्चिद् विमृश्यते। कस्याशिचदपि परम्परायाः, कस्मिंश्चिदपि काव्ये प्रतिबिम्बनं, "किंस्वरूपकं किम्प्रकारञ्चे"त्यन्वेषणायां प्रथमं, 'का नाम परम्परेत्यय'मुदेति सान्दर्भिकः प्रश्नः। तस्यायं समाधिः नामोत्तरोत्तरं नैरन्तर्यमप्रच्यवमानमूलतत्त्वस्य तत्तद्देशकालोचितानुकूलत्व-सहचरितञ्च नूतनं संस्करणम्। 'पॄ-लिपूर्ताविति'धातोर्निष्पन्नत्वात् शब्दस्यास्य 'परं पिपती'त्यर्थोऽपि सङ्गच्छत एव।

केनापि कविना, तत्त्वतः देशकालजातिधर्मपरम्पराणामवधीरणा बलादपि न जातु विधातुं शक्या तन्मयत्वात् तद्द्वाणैवात्मप्रकाशनपारवश्याच्चेति न न सत्यं तथापि महाकवीनां प्रतिभा-गुणवैशिष्ट्यात् ता न केवलमुल्लेखमात्रपर्यवसायिन्योऽपितु रसनिर्भरत्वं नावीन्यञ्चोपेत्य किमप्यनिर्वचनीयं रमणीयत्व-मुपयान्ति, यथाऽऽह ध्वनिकारः-

दृष्टपूर्वा अति ह्यर्थाः काव्ये रसपरिग्रहात्।
सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः[1]।।

इति नैषधकाव्येऽपि वैदिकीपरम्परा न तथ्यसङ्कलनमात्रविग्रहा किन्तु नितरां रसग्रहा कविप्रख्योपात्त-शरीरा नूतनप्रतिबिम्बविभ्रमोल्लसितसदानीरेति नः प्रमितिः।

अत्र क्रमशो महाकाव्येऽस्मिन्प्रतिबिम्बितं, वेदस्वरूपविमर्शं, वेदप्रामाण्यं, वेदाधिकारञ्च प्रथमं निरूप्य, तदनु विभिन्नानां वैदिकविषयाणां काव्यानुगुणं प्रतिबिम्बनं प्रतिपादयामो नैषधानुशीलनजुषां विदुषां मनोविनोदाय, तद्यथा-

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नैषधीयचरिते वेदस्वरूपविमर्शः– इदम्प्रथमतयाऽत्र प्रथमे सर्गे वेदानां 'त्रयी'ति पदेनाभ्युपगमो दृश्यते षडङ्गपरामर्शपुरस्सरं, यथा–

अमुष्यविद्या रसनाग्रनर्तकी
त्रयीव नीताङ्गगुणेन विस्तरम्।"
अगाहताष्टादशतां जिगीषया
नवद्वयद्वीपपृथग्जयश्रियाम्[2]।।

अपि च, दशमे सरस्वतीविग्रहवर्णने–

त्रयीमयी भूतवलीविभङ्गा........[3]।

एवञ्च, **आसीदथर्वा त्रिवली त्रिवेदी-**
मूलाद्विर्निगत्य वितायमाना।
नानाऽभिचारोचितमेचकश्रीः
श्रुतिर्यदीयोदररोमरेखा[4]।

एषु त्रिष्वपि निदर्शनवाक्येषु प्रयुक्तं त्रयीति पदं नैषधकारस्य समये ब्राह्मण-पुराणादिसम्मतम् ऋग्यजुः साममूलत्वमेव वेदानां प्रथयति, अथर्ववेदस्यानुषङ्गिकत्वात्किञ्चिद् विषयभिन्नत्वाच्चैतस्या-मेवान्तर्भावो नानाऽभिचारपरायणत्वात्तस्यानुज्ज्वलस्वरूपताऽपि तात्कालिकपरम्परायामभ्युपगतेति स्फुटं व्यज्यते–

त्रयी वै विद्या ऋचो यजूंषि सामानि[5]।
त्रयो वेदा अजायन्त।[6]।
अग्ने ऋग्वेदः वायोर्यजुर्वेदः सूर्यात्सामवेदः[7]।
स एतां त्रयीं विद्यामभ्यपतत्[8]।
इत्यादिब्राह्मणोपनिषत्प्रमाणबाहुल्यादिति सिद्धम्।

अथ, अथर्ववेदस्याभिचारपरत्वं कृष्णवर्णत्वमपि पुराणपरम्परासमर्थितं, यथा हि–

अथर्वाणमशेषेण भृङ्गाञ्जनचयप्रभम्।
घोराघोरस्वरूपं तदाभिचारिकशान्तिमत्।।

(मार्कण्डेयपुराणे 102/5)

अथर्वणः स्वरूपमिदमन्यत्रापि पुराणपरम्परायामेवमेवोपलभ्यते तदेवाधिकृत्य श्रीहर्षेण तस्य, सरस्वत्याः कृष्णवर्णोदर-रोम-राजिरूपेण वर्णनं व्यधायि यथा हि व्याकरोति नैषधीयप्रकाशव्याख्यायां श्रीनारायणः–

"अथर्वा श्रुतिः, यदीया सरस्वतीसम्बन्धिनी-उदररोमरेखा रोमावली आसीत् ××× ब्रह्मणा वितायमाना-विस्तार्य्यमाणा। तथा नानाऽभिचारैरनेकमारणोच्चाटनाद्यभिचारैः कृत्वा ×× पापबाहुल्यात् योग्या मेचका श्रीः शोभा यस्य सा। अथर्वणः श्यामत्वं पुराणप्रसिद्धमभिचारकर्तृकत्वञ्च।[9]"

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श्रीहर्षेण वेदानुद्दिश्य बहुशः 'श्रुतिरिति' प्रसिद्धमभिधानमपि प्रायोजि। अत्र, पदेनानेन कुत्रचित् मन्त्रभागः, क्वचिद्ब्राह्मणभागः क्वचन चोपनिषद्भागोऽप्यभिप्रेयते, तद्यथा–

अश्रान्तश्रुतिपाठपूतरसना[10]– मन्त्रभागः **वर्णश्रुतेर्वर्ण इवान्तिमः**[11].....– **मन्त्रभागः**

श्रुतिः सुराणां गुणगायनी यदि[12].... मन्त्रभागः

श्रुतिस्मृतीनां तु वयं विदध्महे[13] – ब्राह्मणभागः

श्रुतिक्रियारम्भपरम्परा त्वरा[14]– ब्राह्मणभागः

यज्ञफलेऽपि श्रुतिसत्यता[15]– ब्राह्मणभागः

अहो श्रुत्यातिधूर्तया[16] – उपनिषद्भागः

श्रुतिस्मृत्यर्थबोधेषु[17] – उपनिषद्भागः

श्रुतिपाठकवक्त्रेभ्यः[18] – मन्त्रभागः

सम्यगस्य जपतः श्रुतिमन्त्रा[19] – मन्त्रभागः

परम्परायामस्य समर्थनमित्थमुपलभ्यते–

ब्रह्मपुराणे[20] – **अर्धो जाया इति श्रुतेः**। इति वाक्यं शतपथब्राह्मणस्य–

अर्धो ह एष आत्मनो यज्जाया। (5/2/1/10)

इति वाक्यमुपलक्षयति। तथेव शतपथकौषीतकि–तैत्तिरीयप्रभृतिब्राह्मणेषूपलब्धम्[21]।

'यज्ञो वै विष्णुः' इत्यपि तत्रैव[22] श्रुतिरिति निगद्यते। पूर्वमीमांसायाम्[23] उत्तरमीमांसायाञ्च[24] **"तत्र प्राक् श्रुतिर्गुणाथ"** **'परात्तु तच्छ्रुतेः**, इति रूपेण बृहादारण्यकोपनिषद्येव निर्दिश्यते। अस्ति च पौराणीयां सम्मतिरस्य शब्दस्यार्थप्रसङ्गे जागरूका–

ऋचो यजूंषिसामानि ब्रह्मणोऽङ्गानि च श्रुतिः।[25]

अपि च, **"वेदानुद्धरतां तत्र**[26]**"**, **वेदविदाम्**[27], **वेद-पण्डितान्'**[28] इति समस्तरूपेण **'वेद'**-पदमपि प्रयुक्तं कविना। यद्यपि सर्वत्र प्रायो वेदानां कर्मोपासनाज्ञानप्राधान्येन काण्डत्रयत्वं प्रतिपाद्यते परं नैषधकाव्यकृच्छ्रीहर्षः कयाऽपि परम्परया स्वोपकल्पितपद्धत्या वाऽमीषां ब्रह्मार्थककर्मार्थकमिति द्विधात्वमेवं स्वीकरोति, यथा, सरस्वतीवर्णने–

ब्रह्मार्थकर्मार्थकवेदभेदाद्द्विधा विधाय स्थितयाऽत्मदेहम्।
चक्रे पराच्छादनचारु यस्य मीमांसया मांसलमूरुयुग्मम्।।[29]

वेदप्रामाण्यम्–

नैषधीचरितमहाकाव्ये स्थलद्वयेन वेदानां स्वतः प्रामाण्यमथ च निर्भ्रान्तित्वमुल्लसति कवेः, पारम्परिक प्रतिभानसमर्थितं, तत्स्थलद्वयं यथा–

1. **मदन्यदानप्रतिकल्पना या**
   वेदस्त्वदीये हृदि तावदेषा।

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निशोऽपि सोमेतरकान्तशङ्का-
मोङ्कारमग्रेसरमस्य कुर्याः।।[30]

अस्य व्याख्यायां नारायणः" एषा कल्पना त्वदीये हृदि वेदः वेद इव प्रमाणभूता" इत्यादि दमयन्त्या हंसं प्रत्युक्तिः।

अत्रैवान्यच्च,

मद्विप्रलभ्यं पुनराह यस्त्वां
तर्कः स किं तत्फलवाचि मूकः।
अशक्यशङ्काव्यभिचारहेतु-
र्वाणी न वेदा यदि सन्तु के ते।।[31]

इमं प्रसङ्गमित्थं विवृणोति प्रकाशकृत्-

"एवंविधा अव्यभिचारिणी वाक् यदि वेदा न, वेदवत्प्रमाणभूता न भवेत्तर्हि के तु पुनर्वेदाः सन्तु। अव्यभिचरितवाक्यत्वमेव वेदत्वम्। एवंविधाया अपि वाचोऽप्रामाण्ये वेदस्याप्यप्रामाण्यं स्यादित्यर्थः।[32]"

अन्यच्च, सप्तदशतमे सर्गे इन्द्रादिदेवान्प्रति चार्वाककृताक्षेपवचनेष्वपि निषेधमुखेन वेदानां प्रामाण्याप्रामाण्यविषये श्रीहर्षकालिकास्तिकनास्तिकजनसम्मतिः स्फुटमवगन्तुं सुलभा, यथा हि-

ग्रावोन्मज्जनवद्यज्ञफलेऽपि श्रुतिसत्यता[33]
अग्निहोत्रं त्रयीतन्त्रं त्रिदण्डं भस्मपुण्ड्रकम्।
प्रज्ञापौरुषनिःस्वानो जीवो जल्पति जीविका।।[34]
पापात्तापा मुदः पुण्यात्परासोः स्युरिति श्रुतिः।
वैपरीत्यं द्रुतं साक्षात्तदाख्यातबलाबले।।[35]
जनेन जानतास्मीति कायं नायं त्वमित्यसौ।
त्याज्यते ग्राह्यते चान्यदहो श्रुत्यातिधूर्तया।।[36]
श्रुतिं श्रद्धत्थ विक्षिप्ताः प्रक्षिप्तां ब्रूथ च स्वयम्।[37]
को हि वेदास्त्यमुष्मिन्वा लोक इत्याह या श्रुतिः।[38]
श्रुतिस्मृत्यर्थबोधेषु क्वैकमत्यं महाधियाम्।
व्याख्या बुद्धिबलापेक्षा..................................।।[39]

इति नास्तिकोक्तिषु प्रतिपादितं वेदाप्रामाण्यं तदानीन्तनेऽनेहसि विषयस्यास्य पूर्वपक्षमुपस्थापयति अन्तिमोदाहृता वाचो युक्तिश्च,

'श्रुतिर्विभिन्नाः स्मृतयो विभिन्नाः' इत्याभाणकमनुसृत्य तात्कालिकलौकिकजनानां कान्दिशीकतामप्याविष्करोति, अथ वेदप्रामाण्यरूपोत्तरपक्षीयाः केचन तर्काः समाधानानि च, यथा-

इन्द्रः क्रुद्धः सन्वेदप्रामाण्यं प्रतिजानीते-

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लोकत्रयीं त्रयीनेत्रां वज्रवीर्यस्फुरत्करे।
क इत्थं भाषते पाकशासने मयि शासति।।[40]
जलानलपरीक्षादौ संवादो वेदवेदिते।
गलहस्तितनास्तिक्यां धिग्धियं कुरुतेऽनते।।

तथैवाग्निः–

पुत्रेष्टिश्येनकारीरीमुखा दृष्टफला मखाः।[42]"

अथ वरुणः–

तत्तज्जनकृतावेशान्गयाश्राद्धादियाचिनः ।
भूताननुभवन्तोऽपि कथं श्रद्धत्थ न श्रुतीः।।
नामभ्रमाद्यमं नीतानथस्वतनुमागतान्।
संवादभाजिनो जीवान् वीक्ष्य मा त्यजत श्रुतीः।।[43]

इत्यात्मकेषु, श्रुतिप्रत्यक्षयोर्विरोधे श्रुतिरेव बलीयसीति पारम्परिकराद्धान्तमनङ्गीकुर्वाणानां प्रत्यक्षैकचक्षुष्कानां प्रत्ययदार्ढ्याय, कविः स्वसमये श्रुतचराणां दृष्टचराणां तथ्यानामपि साहाय्यमुररीकरोति। अनेन तस्मिन्काले श्रुतिं प्रति सन्दिहानानां कृते युक्तयोऽपि विधीयन्ते स्मेति पद्धतिरनुमातुं शक्यते।

श्रुत्यधिकारः

श्रुत्यधिकारे श्रीहर्षेण कस्तावत्सिद्धान्तोऽभ्युपेयत इति जिज्ञासायामुच्यते। नैषधीयचरितनिर्मात्राऽपि तदेव सनातनं[45] मतमेव दृढीक्रियते विस्पष्टं चेत्थं प्रतिपादयता–

करेण वाञ्छेव विधुं विधर्तुं यमित्थमात्थादरिणी तमर्थम्।
पातुं श्रुतिभ्यामपि नाधिकुर्वे वर्णं श्रुतेर्वर्ण इवान्तिमः किम्।[44]

अत्र नैषधीयप्रकाशव्याख्या–

"×××× अन्तःकरणेन ज्ञातमेव श्रोतुमपि नाधिकुर्वे, अपितु अधिकुर्व एवेति वा। कः किमिव? अन्तिमो वर्णः शूद्रः श्रुतेर्वेदस्य वर्णमक्षरमिव। वेदाक्षरश्रवणे शूद्रस्याधिकारो नास्ति तथा मम नेति भावः।"

अधुना नैषधीयचरितमहाकाव्यस्थमन्यानां वेदसन्दर्भाणां वैदिकपरम्पराप्रतिबिम्बभूतानां प्रसङ्गानाञ्चक्रमेण विवरणमातन्यते। तद्यथा–

(क) वेदाङ्गानां चर्चा–नैषधे, सर्वाण्यपि शिक्षाकल्प–निरुक्तादीनि वेदाङ्गानि दशमे सर्गे षट्सप्ततितमात्पद्यादारभ्य नवसप्ततिपर्यन्तं, श्रीसरस्वत्याश्चेष्टितकल्पितादिभावावयव–भूषणरूपेण निपुणमुपावर्णितानि, निदर्शनभूतमेकं पद्यमत्र समास्वादनीयम्–

असंशयं सा गुणदीर्घभाव–
कृतां दधानां विततिं यदीया।
विधायिका शब्दपरम्पराणां
किञ्चारचि व्याकरणेन काञ्ची।। (10/78)

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अत्र कवयितुरस्य मनसि-

छन्दः पादौ तु वेदस्येत्यादि[46] वेदाङ्गानामङ्गत्वसङ्गतिविषयिणी पूर्वाचार्याणां सङ्कल्पनाऽवश्यमेवासीत्संस्काररूपेत्यस्मिन् नास्माकं विप्रतिपत्तिः।

(ख) वेदपाठस्याष्टौ विकृतयः—वैदिकपरम्परायां वेद-पाठस्य द्विधात्वं प्रथिततमं, तत्र 'निर्भुज'-'प्रतृण'-संहिता भेदद्वयेन अविकलं, मूलपाठस्य किञ्चित्स्वरूपपरिवर्तनञ्चाभ्युपेतम्। तत्रापि व्यवच्छेदमूला या प्रतृणाख्या पाठसंहिता एतस्या अष्टौ भेदा एवाष्टौ पाठविकृतय इत्युच्यन्ते ता इमाः:-

जटा माला शिखा रेखा ध्वजो दण्डो रथो घनः।
अष्टौ विकृतयः प्रोक्ताः क्रमपूर्वा मनीषिभिः[47]।।

नैषधरचयित्रा सप्तदशे सर्गे एतासु द्वे इत्थं निरूपिते:-

(1) पदपाठसञ्ज्ञका विकृतिर्यथा—

वेदानुद्धरतां तत्र मुखादाकर्णयन्पदम्।
न प्रसारयितुं कालः कलिः पदमपारयत्।।[48]

(2) क्रमपाठः—

श्रुतिपाठकवक्त्रेभ्यस्तत्राकर्णयतः क्रमम्।
क्रमः सङ्कुचित एतस्य पुरे दूरमवर्तयत्।।[49]

निर्भुजपाठरूपायाः संहितायाऽपि वर्णनं तत्रैव, यथा-

तावद्गतिर्धृताटोपा पादयोस्तेन संहिता।
न वेदपाठिकण्ठेभ्यो यावदश्रावि संहिता।।[49अ]

अनेन वेदस्य प्रकृति-विकृतिरूपमुभयथाऽपि पठनं तत्समये प्रचलन्नासीत् वेदस्य प्रकृतिविकृतिपाठमहिम्ना पापरूपःकलिर्न प्रभवति जनानुत्पीडयितुमित्यपि द्रढीयान् विश्वासस्तात्कालिकजनाना मिहोत्प्रेक्षयितुमलम्।

(ग) ओङ्कार-चर्चा— महाकाव्येऽस्मिन्वेदसार-प्रणवापरपर्यायस्योङ्कारस्य चर्चा इत्थमुपलभ्यते-

(1) ओङ्कारमग्रेसरमस्य कुर्याः।[50] अत्र नारायणी- "××××...... वेदस्याग्रेसरं पुरोवर्तिनमोङ्कारं कुर्या अङ्गीकुरु। वेदस्याग्रेसर आदौ ॐकारो भवति।" हर्षोक्तस्य तथ्यस्य समर्थने केचन परम्पराप्राप्ताः सन्दर्भाः, यथा-

ओमिति प्रतिपद्यते.....।[51]
प्रणवावस्थितं..... ऋग्यजुःसामाथर्वाणम्[52]
स ओङ्कारो भेवद् वेदः[53]। इति।

पुनश्च नैषेधीयचरिते ओङ्कार सन्दर्भाः-

(2) ओङ्कारभूम्ना पठतैव वेदान्[54]।

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(3) रविरुच्यिृचामोङ्कारेषु स्फुटामलबिन्दुतां गमयतुममुरुच्चीयन्ते विहायसितारकाः।[55]

(4) भ्रुवो दलाभ्यां प्रणवस्य यस्यास्तद्बिन्दुनाभालतमालपत्रम्।
तदर्धचन्द्रेण विधिर्विपञ्ची निक्वाणनाकोणधनुः प्रणिन्ये।।

नारायणेनात्र विव्रियते–

"विधिः प्रणवस्योङ्कारस्य दलाभ्यां खण्डाभ्यां यस्य भ्रुवौ प्रणिन्ये तद्बिन्दुना प्रणवानुस्वारेण भालतमालपत्रं ललाटतिलकं, तदर्धचन्द्रेण यस्या विपञ्ची वीणा तस्या निक्वाणनायै वादनार्थं कोणधनः........ प्रणिन्ये।"

पार्यन्तिकेनोद्धृतिपद्येन, तत्कालेऽपि वर्तमानकाल इव प्रणवस्य ॐ इत्यात्मको लिपिसङ्केत एवासीद् इतरथोक्तस्यौपम्यविधानस्यापार्थक्यत्वमापद्येत। अन्यच्च पद्यमिमं कलयतोऽस्य मनसि पण्डितकवेः कदाचिदियं श्रुतिरासीत्संस्काररूपा–

प्रणवो धनुः शरो ह्यात्मा ब्रह्म तल्लक्ष्यमुच्यते।
अप्रमत्तेन वेद्धव्यं शरवत्तन्मयो भवेत्।।[55अ] इति।

(घ) पुरुषविष्णवक्षसूक्तानां शतरुद्रियस्य च चर्चा–नैषधीयचरिते एकविंशसर्गे नलकृतमध्याह्नार्चाप्रसङ्गे एतेषां सनामग्राहं विस्पष्टं वर्णनमकारि श्रीहर्षेण, तदमी क्रमशो विमर्शपुरस्सरं विवेच्यन्ते–

(1) **पुरुषसूक्तम्**–वैदिकवाङ्मये प्रसिद्धचरमिदं सूक्तं प्रायशश्चतुर्ष्वपि वेदेषु लब्धास्पदं[56], धर्मसूत्रेषु प्रशंसितं,[57] पुराणेषु च बह्वीष्वर्चासु व्रतयज्ञादिकर्मसु च विनियुक्तमत्रापि–

ओङ्कारपूर्वकैश्चैव षोडशर्चैः पृथक्पृथक्।
आवाहनासनं पाद्यमर्घ्यमाचमनीयकम्।।
स्नानं वस्त्रोपवीतञ्च गन्धमाल्यानि च क्रमात्।
धूपं दीपञ्च नैवेद्यं नमस्कारं प्रदक्षिणम्।
षोडशोद्वासनं कुर्यादेष नारायणो विधिः।।[58]

इति स्मृतिप्रोक्तं प्रत्यृचक्रमनिर्दिष्टकेशवपूजनसहकृतं वर्णनाविषयीकृतमुपलभ्यते, यथा–

उत्तमं स महति स्म महीभृत्पुरुषं पुरुषसूक्तविधानैः ।
द्वादशापि च स केशवमूर्त्तीर्द्वादशाक्षरमुदीर्य ववन्दे।।[59]

(2) **विष्णुसूक्तम्**–

अक्षसूत्रगतपुष्करबीजश्रेणिरस्य करसङ्करमेत्य।
शौरिसूक्तजपितुः पुनरापतपद्मसद्मचिरवासविलासम्।।[60]

इत्यत्र वैदिकविष्णुसूक्तमेवाप्रिभेतं शौरिसूक्तति पदेन इति प्रकाशकृन्नारायणेनेत्थं प्रत्यपादि–

शौरिसूक्तजपितुः "विष्णोर्नुकम्" (ऋ० सं० 2/2/24)
इत्यादि विष्णुसूक्तजपशीलस्यास्य नलस्य.....।[61]

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पद्मप्रभृति पुराणेषु[62] विष्णुसूक्तेन विष्णुस्तवनं विधातव्यमिति परम्परा विद्यते किन्तु नैकानि सूक्तानि विष्णुसूक्तपदभाञ्जि तत्किमत्राभिप्रेतमिति तु टीकाकृद्दृशैव विज्ञायते। विष्णुमन्त्रा हि पद्माक्षमालया जप्यन्त इत्यपि परम्परीणमतमत्र निर्व्यूढं सम्यक्तया प्रतीयमानोत्प्रेक्षयासहकृतं महाकविनेति न तिरोहितं प्रेक्षावताम्।

(3) अक्षसूक्तम्-

मनसायं भवन्नामकामसूक्तजपव्रती।
अक्षसूत्रं सखीकण्ठश्चुम्बत्येकावलिच्छलात्[63]।।

इत्यत्र वेदोक्तस्याक्षसूत्रस्यापि श्लेषेण सङ्केतो विहितः श्रीहर्षेण।

(4) **शतरुद्रियचर्चा**- वैदिकपरम्पराङ्गभूतेषु पुराणेषु शिवार्चा-प्रसङ्गे बहुशोऽभ्यर्हितस्य[64] शतरुद्रियस्यापि सन्दर्भोऽत्र इत्थमुपलभ्यते-

व्यापृतस्य शतरुद्रियजप्तौ
पाणिमस्य नवपल्लवलीलम्[65]।

नारायणोऽत्र, '**नमस्ते**' **इत्यादि शिवसूक्तस्य जप्तौ जपे विषये व्यापृतस्य सव्यापारस्य"** इति शतरुद्रियस्य सङ्केताक्षरं ददाति। ॐ नमस्ते रुद्र मन्यव उतो त इषवे नमः। बाहुभ्यामुत ते नम इति कर्मकाण्डविदां रुद्रपाठान्तर्गतो मन्त्रसन्दोहो नापरिचितः, असावेव शतरुद्रिय इति सञ्ज्ञया व्यपदिश्यते, **शतमसंख्याता रुद्रा देवता अस्येति शतरुद्रियं**, 'शतरुद्राद्घश्च'(तद्धितप्रकरणे वार्त्तिकं 316)। "नमस्त' इत्यारभ्य" त्वाह्वामहे" इति षोडशर्चं शतरुद्रियमिति कमलाकरादयः केचन च षट्षष्टिमन्त्रात्मकमेतदिदिति मन्वत इति सम्प्रदायभेदत्वात्समञ्जसमेव।

(ङ) सन्ध्या, तत्राघमषर्णं गायत्र्यावहनञ्च-

अथ सन्ध्योपासनवर्णनं यथा-

सेयं ममैतद् विरहातिमूर्च्छा-
तमीविभातस्य विभाति सन्ध्या।
महेन्द्रकाष्ठागतरागकर्त्री
द्विजैरमीभिः समुपास्यमाना।।[66]

अघमर्षणम्-सन्ध्यावन्दनाख्यनित्यकर्मणः प्रसिद्धमेवाघमर्षणनामोपाङ्गं तत्रोपयुज्यमानस्तन्नाम्नैव च सर्वत्र परम्परायां स्वीकृतोऽयमृग्वेदमन्त्रः-

"ऋतञ्च सत्यञ्चाभीद्धात्तपसोऽध्यजायत। ततो रात्र्यजायत। ततः समुद्रो अर्णवः समुद्रादर्णवादधिसंवत्सरो अजायत। अहोरात्राणि विदधद्विश्वस्य मिषतो वशी। सूर्य्याचन्द्रमसौ धाता यथापूर्वमकल्पयत्। दिवञ्च पृथिवीञ्चान्तरिक्षमथो एव।[67]"

इति धर्मसूत्रेषु[68], मन्वादिस्मृतिग्रन्थेषु[69] पुराणेषु[70] चास्य माहात्म्यं नितरामतिशयितं दृश्यते, गरुडपुराणे मन्त्रेणानेन सार्धम्-

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"आपो हि ष्ठा मयोभुव" इत्यारभ्य, **"आपो जनयथा च नः"** इत्यन्तं यजुर्वेदस्य नवमन्त्राणामपि निर्देश उपलभ्यते। नैषधकाव्ये च वारद्वयमस्य वर्णनं, यथा–

भूयतां भगवतः श्रुतिसारैरद्य
वाग्भिरघमर्षणऋग्भिः।[71]

द्वितीयञ्च–

त्रिसन्ध्यं तत्र विप्राणां स पश्यन्नघमर्षणम्।
वरमैच्छद्दृशोरेव निजयोरपकर्षणम्।।[71अ]

"सः कलिः नलराजधान्यां प्रातर्मध्याह्नसायाह्नरूपं सन्ध्यात्रयमभिव्याप्य वैदिकब्राह्मणैर्विहितं 'ऋतञ्चेति ऋग्भिर्नासास्पर्शाभिमन्त्रितं जलं तत्प्रेक्षपकोदकं वा पश्यन्तदसहमानत्वान्निजयोर्दृशोरुन्मूलनमेव श्रेष्ठमित्यैच्छदित्याशयः।

गायत्र्यावाहनम्–

आवाहितां द्विजैस्तत्र गायत्रीमर्कमण्डलात्।
स सन्निदधतीं पश्यन्नष्टदृष्टोऽभवद्धिया[72]**।।**

द्विजैस्त्रैवर्णिकैः इत्यनेनापि मन्त्राधिकारो नान्तिमस्य वर्णस्येति परम्परा न मनागपि विच्छिद्यते नैषधकाव्ये।

(च) सूर्योपस्थानजलेन 'मन्देह'-सञ्ज्ञकरक्षसां विनाशः

सन्ध्यावन्दनसमये 'मन्देह'सञ्ज्ञका राक्षसाः सूक्ष्मरूपेणागत्याह्निकं विदधतां जनानां प्रत्यूहमुत्पादयन्ति, ते च सूर्योपस्थाने गायत्रीयुक्तेनोक्षिप्तजलेन शाम्यन्तीति तैत्तरीयारण्यके[73], वायुप्रभृति[74]पुराणेषु समाम्नातं मतं श्रीहर्षकविनाऽपि सम्मतं, तद्यथा–

इह हि समये मन्देहेषु व्रजन्त्युदवज्रता-
मभिरविमुपस्थानोक्षिप्ता जलाञ्जलयः किल।।[75]

(छ) वैवाहिकविधौ वैदिकपरम्परायाः पारस्करगृह्यसूत्रादिसमर्थिताया एवानुपालनम्

नैषधीयचरितवर्णिते नलदमयन्त्युद्वाहमङ्गले प्रायः सर्वा अपि वैवाहिकरीतयः पारस्करगृह्यसूत्रमेवानुवर्त्तन्ते, काश्चन यथा–

मधुपर्कविधानम्– यथाहपारस्करः[76]– **ॐ मधुपर्को मधुपर्को मधुपर्क** इत्याचार्येणोक्ते यजमानः (कन्या-पिता) (कांस्यपात्रस्थादधिमधुघृतानि कांस्यपात्रपिहितान्यादाय) मधुपर्कं गृह्यतामिति वरं वदेद्वरः मधुपर्कं प्रतिगृह्णामि' इति वदेदित्यारभ्य 'प्राग्वासाञ्चरे निनयेदित्यन्तो गृह्यसूत्रविधिरेकेनैव पद्येनेत्थं सूत्रितः–

असिस्विददद्यन्मधुपर्कमर्पितं
स तद्व्यधात्तर्कमुदर्कदर्शिने।

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यदेष पास्यन्मधुभीमजाधरं
मिषेण पुण्याहविधिं तादकृत[77] ।।

एवमेव अग्निप्रदक्षिणा[78], अश्मारोहण[79], ग्रन्थिबन्धो[80], ध्रुवदर्शनं[81], लाजाहोमादयो[82] तदनुसृत्यैव व्यावर्णिता इति तत्तस्थलद्वयमुभयत्र पर्यालोच्य स्वयं ज्ञातुमर्हन्ति विज्ञाः[83]।

(छ) श्रीहर्षस्य वैदिकयज्ञादिकर्मकाण्डस्य कूटसन्दर्भाणामभिज्ञत्वम्

नैषधीयचरिते पण्डितकविः श्रीहर्षः केषाञ्चित् तादृशानां प्रसङ्गानामपि बलान्निवेशमकार्षीद्ये तदात्वेऽद्यत्वेऽपि च न साधारणजनशेमुषीगम्याः। परम्परायां ते क्वचन समादृताः कुत्रचिदनादृताः क्वचिच्च परिवर्तिताः पश्चाद्वर्तिभिर्विपश्चिद्भिः। एतेषु केचनात्र प्रदर्श्यन्ते-

अश्वमेधाध्वरे यजमानभार्यया यज्ञाश्वशिश्नस्य स्वोपस्थे निवेशनम्

"अश्वमस्य शिश्नं महिष्या उपस्थे निधत्ते" इत्याद्यां अश्वमेधप्रकरणगतां श्रुतिं निरूपयन्नाह श्रीहर्षः-

यज्वभार्य्याश्वमेधाश्वलिङ्गालिङ्गिवराङ्गताम् ।
दृष्ट्वाऽऽचष्ट स कर्त्तारं श्रुतेर्भण्डमपण्डितः ।।[84]

एवमेव,

महोक्षं वा महाजं वा श्रोत्रियायोपकल्पयेत्[85]।"

इति स्मृतिवचनं, सप्तदशसर्गस्य द्विशततमे पद्ये, **"स सोऽन्त्येष्टौ सर्वस्वारारण्ये यज्ञे आत्मानमेव पशुमन्त्रैः संस्कृतं घातयित्वा यज्ञभागमर्पयति"** इति[86] श्रुतिवचनं तत्रैव 22तमे पद्ये, अन्ये चान्येषु पद्येषु बलादिव संयोज्य स्ववैदिकचरणत्वमेवोट्टङ्कितवानसौ महाकाव्यकार इति नैषधानूचानैः सर्वैरप्यनुभूयते।

(ज) केचनान्ये सन्दर्भाः– निबन्धविस्तरभियाऽत्र एतेषां सूत्रात्मकं विवरणमेवात्रोपन्यस्यते, तद्यथा-

वेदशाखावर्णनम्-ऊनविंशसर्गे, द्विपञ्चाशत्तमे पद्ये

सामधेनीऋगपरपर्यायायाः 'धाय्यायाः' वर्णनम्–द्वितीये सर्गे षट्पञ्चाशत्तमे पद्ये।

देवगवीनामुत्तानगामित्वम्–द्वितीये सर्गे, पञ्चोत्तरशततमे पद्ये, द्वाविंशसर्गे चाशीतितमे पद्ये।

सोमलताया वर्णनम्-अष्टमसर्गे, चतुःसप्ततितमे पद्ये।

'सोमोऽस्माकं ब्राह्मणानां राजा' इति श्रुत्यर्थसङ्केतःतत्रैवाष्टमे, सप्तत्रिंशतमे पद्ये।

देवतातत्त्वम्–पञ्चमे सर्गे, ऊनचत्वारिंशत्तमे पद्ये।

उपनिषत्तत्त्वम्–एकादशे, ऊनत्रिंशदुत्तरशततमे पद्ये।

अर्थवादचर्चा–सप्तदशे सर्गे, एकचत्वारिंततमे पद्ये।

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श्रोत्रिय चर्चा–सप्तमे, षट्चत्वारिंशत्तमे पद्ये।

वामदेव्यंनाम्न साम्नस्तत्प्रभावस्य च चर्चा–सप्तदशसर्गे, चतुर्नवत्यधिकैकशततमे पद्ये।

सर्वमेधयज्ञस्य चर्चा– तत्रैव, षडशीत्युत्तरैकशततमे सर्गे

रक्षोघ्नमन्त्राणां चर्चा–दशमे, एकादशे पद्ये। एवमादयो नैके वैदिकसन्दर्भा बहुविधपरम्परागर्भा दर्भाङ्कुराणीव श्रीहर्षस्य पाण्डित्यमण्डितायां काव्यकुम्भिन्यां दृढमूलाः साधारणाऽध्येतृहृदयार्भकाणां कृते दुरुद्धारा इति निश्चप्रचं मन्महे।

"विचित्रमार्गमाश्रयता पण्डितकविनाऽमुनाऽस्मिन्काव्ये धिषणाधौरेयाणामेव सहृदयत्वं निरधारि, नैषधीयचरितमहाकाव्यास्वादनप्रसङ्गे–

ग्रन्थग्रन्थिरिह क्वचित्क्वचिदपि न्यासि प्रयत्नान्मया
प्राज्ञम्मन्यमना हठेन पठिती माऽस्मिन्खलः खेलतु
श्रद्धाराद्धगुरुश्लथीकृतदृढग्रन्थिः समासादय-
त्वेतत्काव्यरसोर्मिमज्जनसुखव्यासज्जनं सज्जनः ।।

इत्युपपादयतोऽस्य दर्पपर्वताधित्यकायमाणायां प्रतिपत्तौ, काव्यशास्त्रयोर्मध्ये नासीत्काचिद्व्या-वर्तकरेखा। अपि च, स्वायत्तानन्दाविष्करणसाधनत्वादेव काव्यस्य रमणीयत्वं, तदपि यदि शास्त्रादिवद्गुरुमुखेनैव साध्यं तर्हि कान्तासम्मिततत्वमस्य क्व लब्धावकाशं मनागपि?"

सत्यप्येवम्प्रकारके तर्के श्रीहर्षो नाद्यापि संस्कृतप्रज्ञप्राज्ञां हर्षवर्षणे नोत्कर्षपीठतामधितिष्ठति अत एव महाकाव्येऽस्मिन्परम्पराणामन्वेषणं शास्त्रीयतथ्यानामेव पिष्टपेषणमिति केषाञ्चित्पक्षो न शक्यस्वीकरण इति दिक्।

सन्दर्भ-संकेत

1. ध्वन्यालोकः, चतुर्थ उद्योते, 108तम कारिका।
2. नैषधीयचरिते 1/5
3. तत्रैव 10/74
4. तत्रैव 10/75,
5. शतपथब्राह्मणे 4/6/7/1
6. ऐतरेयब्राह्मणे 25/7
7. शतपथब्रा० 11/5/8, ऐ० ब्रा० 25/8, गोपथब्रा० 1/1/6
8. छान्दोग्योपनिषद 4/17/3
9. नैषधीयचरिते 10/75 इत्यत्र नैषधीयप्रकाशव्याख्या।
10. नैषधी० च० 2/102
11. तत्रैव 3/62
12. तत्रैव 9/148
13. तत्रैव 15/7
14. तत्रैव 16/47
15. तत्रैव 17/37

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16. तत्रैव 17/54
17. तत्रैव 17/51
18. तत्रैव 17/164
19. तत्रैव 21/19
20. ब्रह्मपुराणे 16/1/35
21. शतपथब्रा० 13/1/8/8, कौषीतकि ब्रा० 4/1, तैत्तिरीय ब्रा० 1/2/5/1
22. ब्रह्मपुराणे 161/15
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28. तत्रैव 17/186
29. तत्रैव 10/81
30. तत्रैव 3/75
31. तत्रैव 3/78
32. तत्रैव नारायणकृन्नैषधीयप्रकाशव्याख्या।
33. तत्रैव (नैषधे) 17/37
34. तत्रैव 17/39
35. तत्रैव 17/45
36. तत्रैव 17/54
37. तत्रैव 17/61
38. तत्रैव 17/62
39. तत्रैव 17/51
40. तत्रैव 17/85
41. तत्रैव 17/88
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44. तत्रैव 3/62
45. स्त्रीशूद्रद्विजबन्धूनां त्रयी न श्रुतिगोचरा।"
    (श्रीमद्भागवते 1/4/25)
46. पाणिनीय-शिक्षा- 41, 42 कारिके।
47. बलदेव-उपाध्यायस्य "वैदिक साहित्य एवं संस्कृति" नामके हिन्दीग्रन्थे (संस्करणम् 1967 ई० वर्षस्य) पृ० 33
48. नैषधीयचरिते 17/162
49. तत्रैव 17/164

49अ. तत्रैव 17/165

50. तत्रैव 3/75
51. तैत्तिरीयारण्यके 2/11
52. विष्णुपुराणे 3/3/22
53. वायुपुराणे 26/15
54. नैषधीयच० 10/66

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55. तत्रैव 17/7
55अ.मुण्डकोपनिषदि- 2/1/4
56. ऋग्वेदे 10/90, अथर्व० 19/6, यजुर्वेदस्य माध्यन्दिनी-संहितायां 31तमेऽध्याये, सामवेदस्य 617-621 इत्यत्रापि नैके मन्त्रा अस्योपलभ्यन्ते।
57. बौधायनधर्मसूत्रे 3/10/10, गौतमधर्मसूत्रे 19/13
58. नैषधीयच० 21/41 नैषधीयप्रकाशः
59. तत्रैव 21/41
60. तत्रैव 21/48
61. तत्रैव नैषधीयप्रकाशव्याख्या।
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66. नैषधीयच० 7/45
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77. नैषधीयच० 16/13
78. तत्रैव 16/35
79. तत्रैव 16/36
80. तत्रैव 16/37
81. तत्रैव 16/38
82. तत्रैव 16/40
83. द्रष्टव्यः, पारस्करगृह्यसूत्रे, प्रथमकाण्डे तृतीयादरभ्य षष्ठकण्डिकान्तो भागः।
84. नैषधीय च० 17/104
85. याज्ञवल्क्यस्मृतौ 5/109
86. इदमीया पूर्वोक्ता चाश्वमेधीया श्रुतिः, नैषधीयप्रकाशव्याख्याकारं नारायणमनुसृत्यैवोल्लिखिताऽस्माभिः।

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A RITUALISTIC ELEMENTS IN THE ṚGVEDA

Sindhu S. Dange

Of the Vedic Saṁhitās the *Yajurveda* and the *Sāmaveda* have definitely ritualistic purpose in view, while the *Ṛgveda* (*RV*) and the *Atharavaveda* (*AV*) have a wider area to cover. The *mantras* from the *AV* are for the employment in the rituals-magical and domestic, making it a Veda for the masses. But the *RV* has somewhat a unique texture. Together with the *mantras* which are employed in the sacrifices in later times, some of the *mantras* of the *RV* only indicate the rituals, which are to be reconstructed from the Ṛgvedic details.[1] In spite of the fact that there are described beauties of nature in the hymns to Uṣas as also in the hymn to Parjanya (*RV* V. 83) or there are gorgeous descriptions of the deities such as Savitṛ or Maruts, it has to be said that even these hymns could have some ritual in view. At several places Sāyaṇa has pointed out the employment of the Ṛgvedic *mantras* in the rituals on the basis of the Śrautasūtras of the *RV*. However at times he has to say '*gato viniyogaḥ*', where he is unable to shed any light on the use of a *mantra* in any ritual.

But even with this ritualistic colour and purpose, the *RV* stands apart from the other three Vedas, for it speaks of several ritualistic matters which remain preserved through the passage of time. Such ritualistic details or even accounts have found their entry in the *RV* through the folks or the popular circles. Some examples can be taken here for consideration which can support this hypothesis.

The famous hymn (*RV* II. 12) records important exploits of Indra, having the refrain "*sa janāsa indraḥ*" in fourteen verses, except in the last one. The last two verses of the hymn (*ibid*. 14ab & 15a) refer to the Soma-sacrifice. The earlier 13 verses, most probably, formed a panegyric of Indra prevalent in popular circles and then this panegyric used to be recited in the Some-sacrifice. Hence a reference to Some-sacrifice. The same panegyric of Indra occurs in the *AV* (XX. 34), where the hymn is of 18 verses, out of which 17 verses are a panegyric of Indra and there is the refrain "*sa janāsa indraḥ*". Three verses (no. 12, 16 & 17) are not found in *RV* (II. 12) and are unique to *AV*. Here also there is a reference to Soma-sacrifice in two verses

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(no. 15ab & 18a). Winternitz refers to ancient ballads on the lines of which were the dialogue-hymns of the *RV*.[2] Such a ballad could be traced even in *RV* (II.12),[3] though it is not a dialogue-hymn. Such compositions, a time containing historical details such as that of Śambara (*RV* II. 12. IIab), must have been recited in the sacrifices.

That Indra's exploits were told or recited as sacrificial sessions is confirmed in the *RV*. It is said that Indra gave a young maiden named Vṛcayā to Kakṣivan and that Indra himself became the daughter named Menā of Vṛṣanāśva. The seer that all these deeds of Indra should be told loudly in the sacrifices (*RV* 1.15. 13).

Such a pattern of singing or reciting the panegyrics was that of the *nārāśamsīs* i.e. the compositions which contained panegyrics of men (fr. *nṛ*— 'man 'and/*śaṁs*— to praise, extol'), Hariappa points out that the practice of preserving the olden accounts was there right from the Ṛgvedic times.[4]

To turn to a unique practice referred to in the *RV* (I. 51. 5 ab)— It is said that Indra with his occult powers laid low the asuras, who offered offered oblations in the *śupti*. Here Sāyaṇa takes the expression '*śuptau adhi*' as '*śobhamāne svkīye mukkhe eva*' i.e. 'in their own glowing mouth' and not in the sacrificial fire. He has obviously the *Śatapatha Bhāhmaṇa* (V. 1. 1. 1, 2; XI. 1. 8) and the *Kauṣītaki Br.* (VII. 3) in his view and he mentions them which have coined the *arthavāda* points out that one should not have too much pride, for with their arrogance of not giving offerings to any other person (god !) but to their own selves in their own mouth the *asuras* perished. Monier Williams gives the probable meaning of the word '*śupti*' (which occurs in the *RV* only once and that too here) as 'shoulder' and states for comparison the word '*śupti*' from the Zend. But Sāyaṇa seems to be correct for he has at least the support of the ritual texts which, in most cases, have preserved the tradition. The reference to '*śupti*'taken by Sāyaṇa as '*mukha* 'takes us to the non-Vedic practice of idol-worship and that too of offering taken to the very mouth of the idol. In many cases the red lips of the idol signified the blood-sacrifices offered to the idol. Even the vermilion applied to the idol in the original signifies the same. The derivation of the word '*pūjā*', according to Jarl Charpentier is from a Dravidian root/*pusu* or/*pucu*— 'to smear', anointing with sandal-paste or vermilion or blood, being in this view, the basic element in the *pūjā*-rite.[5] Such a practice of worship was totally unknown to the Vedic people, as they never practised it and on the other hand abhorred it, for blood was never offered to the gods and was regarded to be given to the *asuras* or the evil spirit (*Śat. Br.* I. 9.2.35).

To turn to some beliefs which have found entry through secular circles—The two creation-accounts occurring in the *RV* are worthy of taking

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a note. In the Puruṣasūkta (RV X.90) we have the concept of the Great Cosmic Puruṣa, who is the lord of immortality (X.90.2). From him through Virāj (a female principle) is created another Puruṣa, by performing a sacrifice with whom as a victim, the gods created everything in this universe. This second Puruṣa is split into different parts. In the Epic-Purāṇic tradition it is the god Brahmā from whose body everything comes into existence. In the Mahāyāna Buddhist faith as seen in Nepal and Tibet, Ādibuddha through meditation created Amitābha, from whom came Avalokiteśvara and through Avalokiteśvara's body creation comes into existence. The Puruṣasūkta thus has provided a pattern for the later ideas of creation.

The Great Cosmic Puruṣa stands apart from the actual creation and the second Puruṣa is his agent, from whose limbs creation comes into existence. In fact such a concept of splitting up of the body of a Creation-Being is universal. One of the trends in the savage myths of creation is that the world or its various parts had been formed out of the body of some Super-natural Being a god or a giant or a number of some mysterious race.[6] Haug in his paper read in 1871 about Puruṣasūkta has pointed out that the ideas which the hymn contains are certainly of a primeval antiquity.[7] In the Puruṣasūkta there lurks a shade of folk-beliefs. Sāyaṇa cannot trace the employment of the Puruṣasūkta in any ritual saying *'gato viniyogaḥ'*, thus indicating that the hymn might have found its entry in the *RV* from the a ritualistic area, though the setting of the hymn is of sacrifice with all its details. The concept of Virāj (the female principle) coming from the Great Cosmic Puruṣa and then from the Virāj the second Puruṣa, comes close to that of Iḍā—the personification of the Iḍā offering—who is said to be the daughter of Manu in a mythical account. Manu through Iḍā creates the universe after the deluge (*Śat. Br.* I.8.1.7-11).

Another such creation-myth is enshrined in the Nāsadīyasūkta (*RV* X.129). The seer says that there was neither non-existence nor existence in the beginning of creation. There was darkness enveloped by darkness and there were indistinguishable waters everywhere. The principle of Becoming (*ābhu*) which is the seed of creation was there in the latent form and it had a covering (*tucchya* fr. / *tud*—'to pierce'), which was to be pierced through. This got pierced and through the inherent heat was then born ONE. The hymn points out Desire—the seed of mind—dawning upon ONE and then a ray extending across. With Male and Female principles coming together then started creation. The hymn is only of seven verses and ends with a note of doubt whether the very Creator (*adhyakṣa*—'situated far above' lit. 'far beyond eyes') knows this (whole process ?) or not! Sāyaṇa in his comm, cannot trace the ritual employment of this hymn and hence as usual says *'gato viniyogaḥ'*. The hymn speaks of the *'ex-nihilo'* condition of the

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world prior to creation and comes nearer to similar concepts about creation, which occur in other mythologies.[8]

A striking concept occurs in the *RV*, which is deeply rooted in many a mythology. The river-deity Sarasvatī has a male correlative namely Sarasvat. In one hymn (*RV* VII, 96) after the eulogy of the river goddess Sarasvatī in three verses, Sarasvat is invoked in the next three verses by the worshippers for getting wives and offspring, protection and prosperity. The seer mentions the fertilizing waters and even the exuberant breast of Sarasvat (ibid. VII, 96. 4-6). Thus the very river Sarasvatī is taken to be male god having a breast. This is the concept of androgyne—the Bi-sexual deity or the 'Great He-She'—found elsewhere also. In ancient Egypt Hapi was the god of the river Nile (male correlative of the river Nile), green in colour, having a breast. The breast symbolises the fertility-giving aspect of the river-god and so the green colour of vegetation. In ancient China and Japan, the sublimely gentle Bodhisattva Avalokiteśvara is seen not only in male form but also in female form. Kwan Yin of China of Kwannon of Japan is found in every Buddhist temple of the farthest Orient. Awonawilona—chief god of the pueblo of Zuni— the maker and container of all, is sometimes spoken of as 'He', but actually is 'He-She'. The Great Original of the Chinese chronicals, the holy woman T'ai Yuan, combined in her person the masculine Yang and the feminine Yin. Joseph Campbell points out that male-female gods are not uncommon in the world of myth. They emerge always with a certain mystery, for they conduct the mind beyond objective experience into a symbolic realm, where duality is left far behind[9]. It is very clear that Campbell has tried to give a philosophical explanation in this respect. On the Indian scene the concept of the male-female deity has crept in the sphere of iconography also, for we have the images of Ardhanārīśvara (the god Śiva and the goddess Pārvatī with their body-halves combined in one and the same image). The Vedic concept of the androgynous deity (as noted in the deity Sarasvatī-Sarasvat) developed further in the concept of the bisexual Prajāpati the Creator-god, who was also the very Agni-Prajāpati in the sphere of sacrifice. The ritual-texts speak of the breasts of Prajāpati in the form of the two *sāmans*—one having the word *'madhuścut'* as *nidhana* (the finale at the end of the *sāman*) and the other with the word *'ghṛtaścut'*—procuring all the desired things (*pañcaviṁśa Br.* XIII, 11.16-18; *Jaiminīya Br.* I.225). In the context of the Agnyādhāna rite (the rite of establishing the fires) the *Maitrāyaṇī Saṁhitā* states a metaphor that the Full-moon day are the two breasts of Prajāpati, which the sacrificer milks (*Mait. Sam.* I.6.9). Ritual poetry apart, the details noted above regarding Prajāpati point out how the concept of the androgynous or bisexual deity developed in the ritual context. It has to be noted that at times Prajāpati without a female partner is said to have created the universe on his own.[10]

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The three strides taken by the solar deity Viṣṇu as is spoken of in the expression *'urugāyaḥ'*, *'tredhā vicakramāṇaḥ'* etc. are puerly mythical based upon the natural phenomenon about the sun, his two steps (phases) visible to the mortal eyes and the third step in the highest heaven. But this aritualistic idea gave rise to the myths about Viṣṇu in the ritual-texts, where he is identified with the very Sacrifice (*'viṣṇurvai yajñaḥ'* being an oft-repeated statement in the Brāhmaṇa-texts) and is regarded as a dwarf[11] helping the gods to win the whole earth against the *asuras*. It has entered the ritual also, for the consecrated sacrificer has to take three steps or strides in the New-moon and Full-moon sacrifices and has to imitate Viṣṇu for getting power (*Śat. Br.* I. 9.3.8, 9), the principle of magic being 'Like produces like'. In the Rājasūya sacrifice, the sacrificer-king takes three Viṣṇu-steps on a tiger's skin, which is spread out. The *Śat. Br.* says that Viṣṇu's three steps are these three worlds. By taking the Viṣṇu-steps the sacrificer king ascends these three worlds and is above everything (*ibid.* V. 4.2.6). The concept travels further to the Purāṇas where we find Viṣṇu as a personal god in his dwarf-incarnation taking the actual three steps to subdue the *asura*-king Bali. This account is immortalised by the famous poet Jayadeva in the opening Aṣṭapadī of his poem *Gītagovinda*.

To turn to some beliefs which are seen in the *RV* at the basis of certain hymns—

The Maṇḍūkasūkta (Frog-hymn) in the *RV* (VII. 103) is conclusively said to be a rain-spell to propitiate frogs, for as found in worldwide beliefs, frogs as many other animals are believed to be in control of rains.[12] In *AV* (IV. 15.14) a female frog is mentioned for rain. Vasiṣṭha in times of drought might have resorted to this belief and so the eulogy of the frogs in the last two verses (*RV*. VII. 103.9, 10) and the whole hymn serving as a rain-charm. In the same line comes the belief in the sacrifice of dog, performed by Vāmadeva as is indicated in the *RV*.[13] The belief in the power of dice which can make or mar the fortune of a person can be traced in the Gambler's hymn—Akṣasūkta—(*RV* X.34). This led to the belief in their having the power of divination. Yāska while commenting on *RV* (I. 124.7). refers to a custom probably prevalent in his own times, of throwing dice againts a person to decide his claim in property (*Nirukta* III.5).[14]

Though sacrifice was prevalent in the times of *RV*, its very texture is not ritualistic, as we have that of the *Yajurveda*. Hence such a ritualistic matters referring to beliefs or practices, springing from popular or secular circles and preserved in them could find an easy access to the *RV*, the tradition of which was somewhat flexible. It could be partially compared to the *AV*, which is said to be for the masses. However the *RV* preserves two currents, the *Mantra-paramparā* (tradition of the *mantras* coming from the

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ritualists, though in its early stage) and the *Sūta-paramparā* (tradition preserved in the popular or secular circles, maintained by the *sūtas*).[15] The *RV* thus holds unique position and stands apart from the other three Vedas.

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CONSCIOUSNESS (PRAJÑĀNA) IN UPANIṢADS

R.I. Ingalalli

The concept of consciousness as prajñāna plays an important role in the conceptual framework of the Upaniṣads which constitute the method of knowledge for self-realization in Hindu 'prajñāna','cit','caitanya', and 'jñāna' have been translated into English as 'consciousness'. The aim of the present paper is to analyse the nature of 'prajñā' or 'prajñāna' as consciousness according to Aitareya upaniṣad and Māndūkya upaniṣad. An attempt has been made to understand the characteristics of Upaniṣadic view of consciousness in terms of modern western philosophical ideas.

Aitareya upaniṣad (3.1.3.) of Ṛg-veda consists of a great dictum (mahā-vākya, namely, "Prajñānam brahma" (Consciousness is reality").This mahā-vākya as cardinal principle of fundamental knowledge, implies that the manifold universe consists of Gods, human beings, birds, animals, the five great elements and other things. The Ṛṣi (seer)of the Upaniṣad thinks that prajñāna or consciousness is the basis or the manifold universe. The Ṛṣi says : "All these have consciousness as the giver of their reality, all these are impelled by consciouness, the universe has consciousness as its eye and consciousness is its end" (*sarvam tat.....prajñā netram pratishtitam*). According to Śri Śaṅkara's commentary every thing which exists in the universe is characterised by consciousness. It is like netra or the vision by means of which one is impelled to ones natural activity.

In the next verse (3.1.4) of the Upaniṣad, we find the characterisation of the self in terms of consciousness. "Through the self that is consciousness, he ascended higher up from the world *(sa etena prajñānena ātmā.")*. The self is consciousness and through that very conscious self, the seers have become immortal. Accordingly, the svarūpa-lakṣaṇa i.e. the essential definition implies : Ātman is consciousness. In Vedantic literature the individual soul and the cosmic soul, Brahman are closely related to each other by virtue of the presence of universal consciousness in both the forms of reality. However, each soul by virtue of its taṭastha-lakṣaṇa or contingent property is distinguishable from other individuals in the world. Many Upaniṣads

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have given importance for understanding the self. Accordingly the knowledge of the self has occupied a central position in the Upaniṣadic literature.

There is an interesting analysis of consciousness of the ātman (in terms of consciousness in Māṇḍūkaya Upaniṣad (M.U.3). The Ātman or the soul is considered as the locus of the three successive states of consciousness. The states of waking, dreaming, sleeping are included in the fourth major state of consciousness *(turīya)*. There is a naturalistic description of each state of consciousness of an individual. The description of the states of consciousness is based on external and internal observations of the various functions of mind and consciousness in the Upaniṣad. Following is the description of the different states of consciousness of an individual in relation to the facts or states of affairs.

In the first state of wakefulness the individual self is conscious of the manifold world containing external objects and individuals. In this state the dependence on the physical body is predominant, because, the functions of the sense organs are necessary. By virtue of waking consciousness the self is capable of having the spectrum of experiences pertaining to cognitive and non-cognitive acts. From epistemological point of view the self is aware of sensations and thoughts. In the field of waking consciousness, knowing, believing, etc. are present.

The second state of the self is related to the phenomenon of dreaming. In this state the self cognates and enjoys the subtle things and fashions the new world of forms based on the materials of waking experiences (M.U.4).

In the third state of sound sleep *(suṣupti)*, the self is characterised by its consciousness in such a way that it is neither conscious of the external world nor the internal phenomenon of dreaming. However, the self is capable of expressing its experiences of it when it comes back to its waking state. In this state the self is temporarily released from the stress of the physical body. The self partly regains its native state. Similar idea is expressed by Aristotle : "Whenever the soul is alone and by itself in sleep, it recovers by its proper nature". In this state the cognitive functions, feeling and willing are temporarily absent. However, memory is present and it works in waking and dream states.

The fouth state of consciousness is major state of the soul, because, it is unlike the other three states which are successive and follow the natural order. However, there is a common awareness which is constantly present in the three successive states. The Upaniṣad (M.U.7) describes the fourth state *(turīya)* as the state which is not conscious of the subjective nor that which is conscious of the objective, nor that which is conscious of both. It is

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unseen, transcendent and this is the Ātman, Accordingly the essential characteristic of Ātman is consciousness which is the basis of all cognitive and non-cognitive acts. It is not a thing seen or thought objectively, but is the principle of all mental functions.

There are some theories of consciousness in Praśna Upaniṣad which are critically considered in the commentary of Śaṅkarācārya (P.U.VI.2). According to Vijñānavāda idealist, consciousness is the only reality and there is no external world of facts. Consciousness itself assumes the forms of external objects. But this is untenable, because external objects are perceived by the accredited sources of knowledge and are also tested. And Śūnya-vādins think that when the cognitions are supressed, only śūnya or void remains. The view is also untenable because the self as the knower is different from the known objects. Even the objects of dream experience can not be equated with the facts of waking experience.

In case of some realistic theory, the consciousness is the outcome of subject and object relation in which a particular cognition appears and after some time disappears. Accordingly the consciousness is a contingent property of the soul. This view is also not correct, because consciousness is the essential characteristic of the self. The materialists are also not justified in holding the view that consciousness belongs to matter, because it contradicts the scriptural statements, namely, brahman is consciousness and Ātman is consciousness. Consciousness is invarible and unchangeable even if the knowable objects change. In case of knowledge of an object knowledge remains as conscious state but corresponding object may not be there. Thus consciousness for the cognitive functions.

In Vedantic epistemology the concept of jñāna is ambiguous for it is used in the sense of sākṣi-jñāna or witness consciousness which is the essence of the self, secondly, it signifies jñāna as cognition due to mental function *(vṛtti-jñāna)*. Vṛtti is mode or modification of internal organs : mind, intellect, etc. which are the limiting adjuncts of the soul.

In Neo-vedantic epistemology, Dharmarāja Advarīndra reformulates the epistemic status of the knower, the known object and knowledge as pramātṛ-caitnya, prameya caitanya and pramā caitanya respectively. The consciousness is manifested through mental states a necessary condition.

Sri Aurobindo's view on consciousness : In his book The Synthesis of Yoga, Sri Aurobindo has given a new interpretation on the traditional idea of consciousness. He make an indirect reference to the classical descriptions of the states of consciousness as found in Māṇḍūkya upaniṣad considered above. He says (S.Y. 499) : "If we examine the phraseology of the old books, we find that the waking state is the consciousness of the material universe

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which we normally posses in this embodied existence dominated by the physical mind. The dream state is a consciousness corresponding to the subtler : life-plane and mind-plane behind, which to us, even when we get the intimations of them, have not the same concrete reality as things of the physical existence. The sleep-state is a consciousness corresponding to supramental proper to the gnosis, which is beyond our experience because our causal body or envelop of gnosis is not developed in us,its faculties not active, and therefore we are in relation to that plane in a condition of dreamless sleep. The Turiya beyond is the consciousness of our pure self-existence or our absolute being with which we have no direct relations at all, whatever mental reflections we may receive in our dream or waking or even, irrecoverably, in our sleep consciousness. This fourfold scale corresponds to the degrees of the ladder of being by which we climb back towards the absolute Divine".

In his realistic epistemology, Sri Aurobindo identifies truth values pertaining the statements about the states of consciousness. He thinks that a man in his ordinary existence as an individual is an egoistic consciousness.

Sri Aurobindo makes the distinction between the individual consciousness and cosmic consciousness. Jīvatman as an individual identifies with his mental, vital and physical experiences. By detaching himself from all the identifications he can get back to the consciousness of true individual. He further says that the summit of realization by knowledge the power to dissolve the individual personality is to merge in the cosmic consciousness. The cosmic consciousness is Saccidānanda having eternal will or force of the consciousness displays itself in infinite workings.

In case of ordinary consciousness, he says that the individuals with ego dwell in ignorance with limited consciousness. According to him it is possible to attempt to arrive at cosmic consciousness by dwelling on the lower planes themselves but breaking their limitations and calling down the light and happiness of higher cosmic consciousness.

It is to be noted that both knowledge and valuations are interrelated in the consciousness of the individual if is related to cosmic or divine consciousness. In the integral theory of consciousness different levels of human consciousness are harmoniously interrelated to each other in a meaningful manner. The empirical consciousness is capable of drawing the distinction between knowledge and error; truth is to be distinguished from falsity. The refined consciousness develops the faculty of reason.

Phenomenological analysis of E. Husseri also makes a clear distinction between psychological and logical aspects of consciousness. He thinks that psychological understanding of consciousness is inadequate. He argues that

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consciousness in itself has a being of its own and by virtue of its uniqueness it remains : unaffected by the dissociation of phenomenon. Consciousness could exist even if nothing else existed. It is not a subject matter of any empirical science. He further argues that even if we suspend our judgment about inductive and deductive sciences, consciousness remains unaffected. Consciousness is prior to all cognitive and conative functions. There seems to be Cartesian presumption regarding the acts of consciousness. It is not possible to think away ones own consciousness, but we can think away any object which is independent of act of thinking. Accordingly it is possible to doubt the truth of any proposition but we cannot doubt the truth of our own consciousness. Thus the process of bracketing leads us to accept the existence of consciousness. Intentionality is the defining characteristic of consciousness and it is necessary for all mental and physical acts.

There are are certain consequences of the above theory of consciousness. Our knowledge claims about consciousness are intrinsically justified. Secondly, in case of empirical knowledge consciousness provides the foundation for the knowledge claims.

Passmore thinks that Husserl concept of consciousness is related to Descartes idea of existence (A Hundred Years of Philosophy pp. 1921-3). However, there are differences, namely Cartesian conceptual framework is basically rationalistic in its outlook, where as phenomenological approach is transcendental. phenomenological view of consciousness is confined to waking state. However Upaniṣadic analysis of consciousness is more comprehensive as it considers all the states.

Neo-pragmatist formulates his argument concerning the nature of consciousness on the basis of biological facts. In a human body there are nerve arrangements in the spinal cord medulla ablongata, cerebellum. The region below cerebral cortex is considered to be the organ and seat of consciousness, sensory and motor functions. However, the automatic or involuntary actions are not accompanied by consciousness. The cortical centres as the cetres of consciousness perform the functions of deliberation and choice. Totality of human actions automatic and deliberate constitute human behaviour with consciousness. There is an interesting evaluation of the above biological view of consciousness by Sir John Woodroffe (1921 : 1974) in his book : *The World As Power*. He says (p : 466-7) that as regards the position that consciousness merely accompanies some of the processes of nervous system (cerebral processes, the actual evidence does not warrant the conclusion, (1) that consciousness is simply an onlooker and revealer but does not exercise any causal influence on the cortical phenomenon. And (2)) consciousness as such, is distinguished from that part of the body. Consciousness is nothing to do with other centers in the human body.

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However, on the contrary on other grounds consciousness must be believed to possess the causal efficacy over the whole range of human nervous mechanism. Following are some of the reasons :

(i) Tie fact that a very slight stimulus provides a considerable complicated response in emotion and action as a provoking cause and (ii) the fact that the activity of every nerve centre whether in the cerebrum or in the spinal cord, is in the nature of over flow of an energy due to selective operation of suggestion, joy, choice etc. There is also the evidence of self-consciousness showing consciousness to be an ever active operative power. The consciousness is not merely present in the so-called motor phenomenon, but also in experiences, attending, striving and willing. It is also present in the cases of cognitive and affective phenomena. Consciousness is dynamic and is characterised by operative powers. Thus it is the basis of all cognitive and non-cognitive phenomena.

Recent experiments in bio-feedback mechanism provide some important evidences for the -autonomy of human consciousness. The careful records of EEG during meditation and other states imply that a human by virtue of his free will is capable of utilising the energy of consciousness to cause certain desirable changes at biological level.

There are important implications having logical significance. Psychological and biological observations are basically empirical and are capable of being qualified as probable or certain depending on the validity of causal laws anti the respective theories. However, a philosophical theory of consciousness provides the foundation for any empirical theory.

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CONCEPT OF TIME IN ATHARVAVEDA

Padmakar Vishnu Vartak

Kāla or the time is not yet considered by the modern science or rather though the scientists considered they could not throw any light on the nature of the Time. Even an exact definition of time has not yet been attempted by the modern science, because the concept about Time is not clear. What is Time? Let us see what the ancient Indian sages have said about the Time.

Atharvaveda has recorded some basic thoughts about the Time. These thoughts are important. Let us consider what the Atharvaveda says about the time in Kāṇḍa 19, Sūtas 53 and 54.

53-1 : *Kala or the Time is Aśva a horse which flows continuously with seven rays and thousands of axes. Time does not get tired any time because it has tremendous force or energy. The wise people think on the Time again and again and try to ride over it. The wheels of the Time are the worlds (Bhuvanāni) and the Galaxies (Viśva).*

Aśva is a special noun which has two components A +śva. It means the Time has no (A) tomorrow (śva). This means the Time has no future. The statement of the sage is really true because the time is continuous and therefore it has neither yesterday nor tomorrow. Time has no past and no future.

The time as far as the Earth is concerned, flows according to the Sun, and the Sun has seven rays namely VIBGORY, Violet, Indigo, Blue, Green, Orange, Red and Yellow are the seven coloured rays of the sun. Therefore the sage says that the Kāla or the Sun has seven rays.

Kāla has thousands of axes. An axis is a line around which a wheel rotates. Time has not a single axis, but has thousands of axes. Time rotates on the Earth around one axis, while on the other planets the time revolves around other axes. Therefore the time on the Earth is different from the time on other planets, which are situated in our Solar system. The time is different on various planets, therefore the days and nights are of the different durations. This fact is proved by the modern science. This shows that the

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Time revolves around different axes. There are minimum ten planets in our solar system, which means the time rotates around ten axes in one solar system. There are innumerable solar systems in the Universe. Each of them rotates around a particular axis. Therefore obviously there are innumerable axes for the time to revolve around. The word 'Sahasra Akṣa' shows the multiplicity of the axes.

The Time never gets tired of those rotations. Time does not stop moving any time. This fact shows that it must have a tremendous energy. This tremendous force is depicted by a single word *'bhūriretaḥ'*.

The wise think continuously about the time and try to ride over the time, but never get any success. The wheels of the Time are the worlds and the Galaxies. Bhuvana means a world consisting of a planet and a Sun. Viśva menas Galaxy, in which innumerable, solar systems rotate. There are many galaxies. Therefore the sage uses 'Viśvaḥ' , in pleural. Modern science knows that there are many galaxies. Seer Bhṛgu knew this fact. The worlds and the galaxies continuously rotate because of the Time, the Kāla. The Kāla rotates them all.

53-2 : *This Kāla rotates the seven wheels, it has seven centers around which it moves. Its axis is really immortal. The Kāla manifests those galaxies and worlds. He is the first God, who really moves.*

It is difficult to find out what exactly the seer meant by the seven wheels. However, I think that these seven wheels are the (1) rotations of the Earth, around its own axis and (2) around the Sun, (3) the rotations of the Moon around the Earth, (4) the rotations of the seasons on the Earth, (5) the rotations of the days and the nights, (6) the rotations of the Sun around the centre of the galaxy, and (7) the rotations of the galaxy around its centre. These rotations take place at seven places, naturally there must be seven *Nābhis* i.e. centres. Rotations is a circular motion around one centre. That centre is called as *Nābhi*. There are so many wheels rotating around an axis and these wheels are rotating for unaccounted period. So it must be immortal.

The Kāla or the Time manifests these worlds and galaxies. Unless He decides no new star will emerge. Nobody can tell when a new star will be born. However, new stars do form as far as knowledge of modern science goes. Bhṛgu was aware of these facts. Therefore he says, 'Kāla is the first God, who really moves.'

53-3 : *The great Kāla is a full pitcher installed. We see Him at present by various ways. The wise say that He is situated in the super sky, behind the galaxies and the worlds.*

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The Kāla or Time is like a full pot. It never empties. In the present time, the wise try to see it by various ways just to solve its riddle. The wise say that the Kāla is placed behind the worlds and the galaxies. We do not understand the real nature of time by looking towards any Sun or any planet or any galaxy, because the Kāla remains behind them and revolves them. The planets, the worlds and the galaxies lie in the space or the sky; but the Kāla does not lie there in the space. Therefore the sage says that the Time is situated in the super space, beyond the ordinary space or sky.

The Kāla was present when the worlds and the galaxies took their form. The Time was present when the space or the sky came into being. Therefore it is said to be present in the super space. The modern science presents the theory of the genesis of the Universe, called as the Big Bang theory. The Big Bang theory says that to begin with there was one fireball, which exploded and this Universe came into existence. However, before the explosion there occurred many events, tells the science. Naturally, there must be time present before those actions and reactions. Thus the sage appears true.

The famous Nāsadīya Sūkta of the Ṛgveda states that before the Universe came into existence there was no space and nothing else was present then. The space present before the genesis of the Universe is named as the super space. The sage tells that in that super, Parama, Vyoma, Kāla resides.

53-4 : *Kāla nourished the worlds. Kāla supports and holds and covers them from all the sides. (Pari+Ait). The father of the worlds then became the son of the worlds. Therefore there is nothing else superior to its Tejas i. e. energy.*

The Parama Kāla nourished all the worlds and is covering them. All the worlds are dependent on Kāla. Kāla has full control on them and decides whether to support them or destroy them. The worlds are created by Kāla and therefore He is the father of them all. But later the Kāla became the sons of the worlds. This happened because the Time is revealed by them, and can be counted with their help. The Sun and the Earth constitute our Bhuvana i. e. our world, which is created by the Kāla, so that Kāla is the father of our world. But now we decide the time from them. The measurement of time such as day and night, months, seasons, depend on the Sun and the Earth, so that the time became the son of the Sun and the Earth. Thus the Kāla is the supreme power. Nothing is superior to Time, more important than time.

53-5 : *The Time has procreated this sky, space, the Earth. Past and future are hurled (īśa) into time and they are situated specially in the Kāla.*

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The Earth, the sky and every thing situated in it is created by the Kāla. Bhūta means the past, whatever has happned till the present moment. Bhavya means whatever is going to happen in future, next to the present moment. The present moment, the past and the future all the present in the time only. Because Kāla is present, they get the place, without the Kāla where they could have been placed? Of course there would have been no place for them to reside.

53-6 : *Bhūti, the existent is created by the Time only. The Sun shines in the Kāla only. All the entities and the galaxies reside in the Kāla alone. Our eyes see only in the Kāla.*

53-7 : *Manas, (the mind), the Prāṇa and the Nāma (name) is nicely placed in the Kāla. According to the time all the species live happily.*

The statement appears quite logical. Every thing is created by the Kāla. Prāṇa is an energy superior to the life. Prāṇa controls life according to the Upaniṣads modern science does not know this Prāṇa, so we will consider Prāṇa and life as the same entity. The life and the mind all reside in the Kāla and hence they work according to the directions of the Kāla. Due to Kāla our mind thinks and proposes to work. Life, too, behaves according to the Kāla. Life comes on the Earth when the Kāla sends it and the life goes away when the Kāla decides.

Nāma means the name, the fame. It depends and resides in the Kāla. Only when the Kāla decides a person gets fame and all the people understand his name. If the Kāla is not favourable, no efforts can give fame. Even after the death, some persons, bear fame; that fame resides in the Kāla itself. Only the Kāla promotes that and the posthumous name and fame remain in the Kāla itself. Had there been no Kāla, where the name and the fame would have reside?

All the life, all the species behave according to the Kāla. In the ancient era mountainous lizards, the Dinosaurs, about 50 to 100 feet long, inhabited the Earth, but now the same lizards have reduced to the length of 5 to 6 inches only. They change according to Kāla or rather the Kāla changed their form. In the remote past the elephants lived in the oceans as aquatic animals; but now they changed their form and began living on the land. The present day whales, which reside in the ocean, were the land-dwellers in the remote past. All the animals were happily living then, and now also they are happy. The human being were savage in the long past, but lived quite happily on the Earth. Now they are civilised and cultured and live happily on the same Earth. All these effects are due to the greatness of the Kāla.

53-8 : *All the efforts (Tapas) are done in the Kāla. Greatness or might of any body also is present in the Kāla. The whole of the Universe is situated in the Kāla.*

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Kāla is Iśvara i.e. the controller of every body. Kāla is the father of the procreation (Prajā).

Īśvara means the ruler. Kāla is the ruler of every thing. Even the Brahman is situated in the Kāla. All the animate and inanimate things are produced and their producer is called as Prajāpati; but the Kāla procduces this Prajāpati.

53-9 : *Every thing induced by Kāla, every thing produced by the Kāla is established in the Kāla. Kāla is the Brahman. Kāla supports and nourishes even the supreme most spirit. (Parameṣṭhin).*

Whatever we think about is created by the Kāla and is enthused by Kāla. Kāla Himself is the Brahman. The Kāla is totally unmanifested, but Brahman is manifested to some extent. Hence it appears that the Kāla Himself manifests to become the Brahman.

Brahman means the one, which is spreading. At present the Brahman is very very vast. However, before it spread, it must be very small. When the Brahman was very small, there was Kāla working. Therefore it is wise to say that the Kāla Himself turned into the Brahman. In the vast expanse of the Brahman, the Brahmaṇ itself is the most supreme. Therefore, the Brahman is supposed to be 'Parameśṭhin'. The Gods like Śiva, Viṣṇu Brahmadeva, Agni are supposed to be the Parameṣṭhins; but they are all fed and nourished by the Kāla. This statement appears true because before these Deities appear, there was Kāla working.

53-10 : *To begin with the Kāla produced Prajāpati, who then produced all other Prajās. Kaśyapa, the first man, who was considered to be born from himself (Svayambhū, was created by the Kāla. Tapas, which means all the efforts, heat, light etc, is derived from the Kāla.*

Modern science today holds that the Earth came into being automatically. In the same way the ancient Indian People used to say that Kaśyapa came into existence of this own, automatically. Whatever is said to be born by itself, born automatically, is all created by the Kāla.

Science says that the Earth came into being automatically and the same science holds that nothing happens automatically, there must be some force applied. The opinion of science is not logical. If it is true that some force is applied the force. That force and its applicator is Kāla, according to the seer. The seer appears quite logical.

Atharvaveda, Kāṇḍa 19, Sūkta 54, Ṛṣi Bṛgu says—

54-1 : *From Kāla all the fluids (Āpas) came into existence. Brahman, Heat, Direction or the space also are originated from Kāla. Due to Kāla, the Sun rises and again goes to reside in Kāla.*

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Here it is suggested that every thing comes from the Kāla alone. The sun rises in Kāla, says the sage. It has two aspects. The daily Sunrise and Sun set occur due to Kāla and it is equally true that the birth and the death of the Sun occur due to Kāla.

54-2 : *The wind flows due to Kāla. Due to Kāla the Earth became great. Both the Earth and Dyaus (Heaven) reside in the Kāla.*

The word *Dyaus* has a special meaning. *Dyu* means bright, lighted. The atmosphere round the Earth shows the highest layer bright. It is seen by the astronauts. The same sense is present in the Vedic term *Dyu*. In the Vedic literature there comes always a pair of Dyāvā-Pṛthivi. If there is Pṛthivī, there must be *Dyau*. If there is *Dyau*, there must be Pṛthivī. This pair always resides in the Kāla. It is true that the wind flows only when the Kāla decides so. Because the Kāla decided so, there are born many speices of Life on the Earth and due to this life the Earth got more importance among the planets to achieve greatness.

54-3 : *The Son Kāla created the past and future. The Ṛgveda and the Yajurveda are born from the Kāla.*

54-4 : *Kāla instigated the Gods for Yajña (Sacrifices or pious acts) and kept their constant share in the Yajñas. The Gandharvas and the Apsarās too reside in the Kāla. All the Lokas i.e. worlds are established in the Kāla.*

54-5 : *This God Aṅgiras and also the Atharva stay in the Kāla. This Loka (World), the better worlds, the pious worlds and the pieties are held by the Kāla. The supreme God Kāla conqures all the worlds and the Brahman and still goes on forever.*

These verses are clear in meaning and no comments are necessary. In short the sage says that whatever we think or experience is produced by and is situated in the Kāla. The sage does not propound his thoughts mathematically, but still these thoughts are shading light on the nature of the Time. It is marvellous to see that the sage shows such a logical thinking in such in ancient era.

In accordance with the Atharvaveda, the Caraka Saṁhitā says at 1-25-24, "Kāla has produced human beings. Kāla decides his diseases. The whole world depends on the Kāla. Kāla is the cause of each and every incident". Here, I would like to add that Ḱāla is, also, the ready for any disease or mishap too'.

The noun 'Kāla' is derived from the root 'Kal', which means to count, to instigate, to push, to throw, to go, to move. All these meanings are concentrated in the noun 'Kāla' and in the concept of Kāla. The Atharvaveda shows all these shades of meanings of Kāla, in the verses considered above.

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The Atharvaveda shows that the Kāla Himself turned into the Brahman. The same concept is put forward by Einstein in the History of the space-time-contunuum. This same concept is seen in the Vyāsa-Bhāṣya concerning Pātañjala Yoga Darśana, Vibhūti Pāda, Mantra 52. Vyāsa states, 'If we go on dividing any particle to extreme, we get a Paramāṇu (Subatomic particle). In the same way there is a Paramāṇu of Kāla and it is named as Kṣaṇa. The moving Paramāṇu when leaves the first place and goes to the next place, that time is Kṣaṇa. This shows that the sages knew the Paramāṇus, they knew that the Paramāṇus are moving, and they had tried to measure the velocities of movements of the Paramāṇus. It is for these minute observations, I think, that the sages went on dividing the time to reach its Paramāṇu, which is equal to 0.000032 seconds. (Bhāgavata 3/11). The sages went up to the millionth of a second. Why? There are only two possibilities—(1) they must have reached a tremendous speed and/or (2) they must be observing microscopic changes in the microscopic world of bacteria of living cells, such as multiplications, divisions etc. and/or (3) they might have achieved both. Any way the sages have used one and the same name 'Paramāṇu' to the smallest, ultimate particle of the space and also of the time. Therefore is appears that they had the concept of space-time-continuum, a concept supposed to be belonging to the twentieth century.

The ancient Indian sages had the knowledge of the vast expanse of the time. So Vyāsa writes in the Mahābhārata, Śānti 302, that the Universe came into being 34560 millions of years ago. Sir Lowell propounded Big Bang, theory, which said, 'the Universe came into being 10,000 millions of years ago'. Now Sir Lowell says that the period may be much earlier. So finally the modern science may come to the figure of 34560 millions of years as the age of the Universe.

There is a story in Bhāgavata at 9/22/27-36, as follows :

King Kakudmi was worried because his daughter Revatī was not getting a good husband. So he took her to Brahmaloka. He asked Brahmadeva who was her husband. Brahmadeva smiled and said, 'All those who were in your mind are dead long ago. Their descendents are also dead long ago. Twenty Seven Mahāyugas are elapsed, now, on the Earth. Now Balarāma is born. Go back and wed your daughter to Balarāma.' Accordingly Kakudmi came back and wedded Revatī to Balarāma.

It appears a foolish or fantastic story, but is not so. The scientific points in the story are thus : (1) Both went to Brahmaloka, which means another Solar system. (2) One moment, there, was equal to 27 Mahāyugas on the Earth. One Mahāyuga consists of four Yugas and one Yuga is minimum 2 years. Hence 27 Mahāyugas means $27 \times 4 \times 2 = 216$ years of the Earth. It

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shows that Vyāsa knew that the Time runs at different speeds on different planets. This is proved by the modern science. (3) Even after 216 years Revatī lived and was of marriageable age. Her father still lived though 216 years had lapsed. It shows that thier life was elongated. This is in accordance with the theory of Einstein that if somebody goes in the space with high velocity his life will be elongated. In turn, it shows that the concept of Vyāsa, in like with the theory of Einstein.

Einstein proposed a theory that in the space with very high velocity space and time contract, shrink. The same concept is seen in the story written by Vyāsa.

Thus, it is seen that in India since the time of the Vedas, Kāla or time was being studied carefully. I have fixed the time of the Mahābhārata as 5561 B.C. and the Bhāgavata as 1652 B.C. from the internal evidence, astronomically. Atharvaveda belongs to a period much earlier. From the Vedic era to the time of the Bhāgavata, the sages were constantly contemplating about the time. Therefore, in the remote past of 1652 B. C., they had progressed, intellectually, to the level of Einstein of 20th century A.D.

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Section - II

RELIGION & PHILOSOPHY

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NYĀYA-MĪMĀṀSĀ INTERPRETATION OF PĀṆINI 2.3.1

V.N. Jha

An attempt is made here to analyze the interpretation of Pāṇini (2.3.1) by the System of Mīmāṁsā and Nyāya.

Presuppositions

Both the systems of Nyāya and Mīmāṁsā start with the presuppositions that the world of experience is real; it is knowable and nameable; it is presented before us with a Form and Name and it is existent.

Nyāya Theory of Linguistic Communication

Before one performs a speech act, he has to know what he speaks. He acquires the knowledge of the world and verbalizes that knowledge (*jñānapūrvaka-śabdavyāpāraḥ*). Therefore, a sentence is a verbalized cognition. A speaker encodes his knowledge or cognition into a sentence. The listener or reader decodes it and tries to reach the world, which was encoded in the sentence by the speaker. When he is successful, it is said, here is support (*saṁvāda*) and when there is failure it is said, there is lack of support (*visaṁvāda*). Success of linguistic communication depends on support.

Language maps reality

It is the view of Indian logicians that language takes a picture of an event. There is one-is-to-one correspondence between a sentnece and the state of fact referred to by the sentence. A sentence is a series of linguistic sound arranged in a particular order allowed by a particular language. These sounds are phonemes of a particular language. A permitted sequence of phonemes makes a morpheme, which is the minimum meaningful unit to refer to a unit of event.

Naiyāyikas believe that each morpheme refers to a unit of an event the knowledge of which has been encoded in the sentence. Therefore, we find that separate texts are written to identify the referents of morphemes (*padārtha*). The Sanskrit language has been taken for analysis by them. But the principles developed by the *Naiyāyikas* and the Mīmāṁsakas are universal in character. They can be applied to any language analysis.

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Pāṇinian Grammar is a Sentence-Grammar

For long it was thought that Pāṇinian Grammar is a Morphology Grammar. It was believed that words in isolation could be derived as per the system of *Aṣṭādhyāyī*. But if one looks at the *Kāraka*-Section or other complex formation section one can easily see that Pāṇini starts derivation from a sentence. Take, for instance, the form *odanam* (2/1 of *odana* (masculine). It cannot be derived outside a sentence like *Devadattaḥ odanam pacati*, 'Devadatta cooks rice'.

The steps one will have to adopt to derive *Devadattaḥ pacati* will be the following.

Step-I : The fact or the state of the event that there is someone called Devadatta and he is doing the act of cooking.

Step-II : The speaker cognizes the event.

Step-III : The speaker identifies the role played by each element in that event.

Step-IV : The speaker assigns a label corresponding to the roles to each element.

Step-V : The speaker assigns the appropriate from in terms of those labels.

Step-VI : The speaker applies morpho-phonemic and phonological rules.

Step-VII : The sentence is uttered or written.

Let us look at Pāṇini's treatment now.

Pāṇini defines the roles *kartṛ*, *karman* etc. and gives the respective labels as per the roles. Then, he prepares the rules for adding corresponding case-endings (*kāraka-vibhakti*). The morpho-phonemic rules are applied and finally phonological rules or external *sandhi*-rules are applied to get the desired output.

In generating the sentence *Devadattaḥ odanam pacati,* one has to see whether the personal suffix *ti* has expressed the object-hood (*karmatva*) of *odana* or not. Since the sentence is in active voice, it is clear that the *karmatva* of *odana* is not expressed by *ti.* The personal suffix *ti* expresses only 'agent' and not the object-hood and hence to express 'object-hood' the accusative suffix is added to *odana.*

Similarly, the personal suffix *ti* is added to the root *pac* to express 'agent-hood' and hence the nominative case-ending in *Devadatta* does not express 'agent-hood'. To obtain the nominative case-ending, there *Pāṇini* composes another rule. (P. 2.3.46)

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Thus, it is clear that we cannot derive *odanam* outside a sentence according to Pāṇini's grammar. Hence, his grammar is a sentence-grammar and not a morphology-grammar.

Nyāya and Mīmāṁsā on Pāṇini 3.4.69

In the context mentioned above, there is a difference of opinion regarding the interpretation of the Pāṇnian rule (3.4.69).

How the tradition of Pāṇinin grammar interprets this rule is given above. Now let us see how the Mīmāṁsā and Nyāya traditions understand it. The word *pacati* in that sentence will be derived as follows :

√*pac* + *a* + *ti*

But this structure is obtained through the following steps :

(i) √*pac* + *laṭ* (present tense)

(ii) √*pac* + *ti* (3/1) (in the sense of agent)

(iii) √*pac* + *a* + *ti* (present tense)

Since here *laṭ* is substituted by *ti* in the sense of *kartṛ,* (by P. 3.4.69, 77 and 78) the grammarians take a position that *ti* should mean 'an agent'.

The sequence of some of the relevant Pāṇinian rules for derivation of the verbal form *pacati* is as follows :

- *kartari śap* (P. 3.1.68)
- *vartamāne laṭ* (P: 3.2.123)
- *kartari kṛt* (P. 3.4.67)
- *lah karmaṇi ca bhāve cākarmakebhyaḥ* (P. 3.4.69)
- *lasya* (P. 3.4.77)
- *tip-tas-jhi-sip-thas-tha-mib-vas-mas-tā-ātām-jha-thās-āthām-dhvam-iḍ-vahi-mahim* (P. 3.4.78)

If one looks at this sequence the stand of the Pāṇinian seems quite justified. But the Mīmāṁsakas and Naiyāyikas dont's accept this interpretation. They offer another interpretation.

Kumārila's Interpretation on P. 2.3.1

The Mīmāṁsakas developed a universal principle of deciding the meaning of a linguistic term in a sentence. The principle is *ananyalabhyaḥ śabdārthaḥ*. It means 'the meaning of a linguistic unit should be that which cannot be obtained by any other way'. In other words, 'that which is obtained only from x is the meaning of x'.

In the above example *Devadattaḥ pacati,* according to the Mīmāṁsakas

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ti expresses *bhāvanā* and *kartṛ* is obtained by implication. *Kartṛ*, therefore, is not an expressed meaning of *ti*.

The grammarians may point out an unwanted situation if the above position is accepted by the Mīmāṁsakas. They may say that if *kartṛ* is not expressed by *ti*, then *kartṛ* remains unexpressed *anabhihita*) and as such an ungrammatical sentence will be generated like

Devadattena pacati —by P. 2.3.18

Anticipating this objection Kumārila says :

saṁkhyāyām kārake vā dhīr vibhaktyā hi pravartate/
ubhayam cātra tatsiddham bhāvanā-tiṅ-vibhakti-taḥ// (*Tantravārtika*-3.1.12)

The instrumental case-ending in *Devadattena pacati* should give 'agent' and 'number' according to the grammarian's imagined contingency, but both these elements are obtained from the personal suffix *ti* : 'agent' by implication (*ākṣepa*) and 'number' directly from *ti* by the principle of *ekavākyatā* among P.1.4.21, 22 and P.3.4.77, 78. Thus, where is the scope of an ungrammatical sentnece like

Devaddatena pacati?

In the passive construction when the personal suffix does not express 'agent', we do get the grammatical sentence like *Devadattena odanaḥ pacyate.* Here *te* doesn't express the 'number' of the agent (*Devadatta*). Hence we get instrumental case-ending added after it.

Thus, it is clear that the Mīmāṁsakas interpret P. 2.3.1 as 'when the number of agent is not expressed by the personal suffix' (there will be case-endings like *dvitīyā, tṛtīyā* etc.) Thus, in *devadattaḥ pacati, bhāvanā* and singular number are expressed by *ti.* This is the stand of the Mīmāṁsakas.

Viśvanātha Interpretation of P. 2.3.1

The Naiyāyikas endorse the view of the Mīmāṁsakas given above. In place of the term *bhāvanā* the Naiyāyikās use the term *kṛti* or *yatna* or *prayatna*. *Kṛti* is the expressed sense of the suffix *ti*. Thus, according to the Naiyāyikas the personal suffix *ti* expresses *kṛti* (volition) and *saṁkhyā* (number of the agent).

The logic behind such an acceptance is what is called *śakyatāvacchedaka-lāghava* i.e., the enonomy in the delimitor of the state of being an expressed meaning. If *kartṛ* were taken as the expressed sense, *kṛti* becomes the delimitor of the *śakyatā*, which is countless in number by which it will be difficult to know the meaning of *ti* since nobody can know all the volition (*kṛti*). On the contrary if *kṛti* is taken as the expressed sense, *kṛtitva* will become the delimitor, which is a *jāti*, which is one and hence it is possible to know it and through that it is easy to know the meaning of the suffix *ti*.

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The Naiyāyikas not only provided the logic behind accepting *kṛti* as the meaning of the *ti*, but also developed formal criteria to show whose number should be expressed by the suffix *ti*.

If *anabhihite* (P. 2.3.1) is interpreted as *kartṛgatā saṁkhyā-anabhihite*, then how to know whose number in the Sanskrit syntax should be expressed? The Navya Naiyāyikas developed the criteria for it. Viśvanātha in his *Nyāyasiddhānta-muktāvalī* writes :

saṁkhyābhidhāna-yogyaśca karmatvādyanavaruddhaḥ prathamānta-padopasthāpyaḥ (śabdakhaṇḍa on verse no. 81)

Thus, he provides these criteria :

(i) There should be no association with *karmatva* etc. and

(ii) It should be presented by a form ending in nominative case-ending.

Whatever possesses these two criteria, the number of that will be expressed by he suffix *ti*.

The first criterion says that 'that whose number is to be expressed should not be a qualifier of anything else'. That is why; the suffix *ti* does not express number of *Caitra* in the sentence *Caitra iva maitraḥ gacchati*, because *Caitra* appears as a qualification to the meaning of *iva* here.

But it is not the case that all accept that the meaning of the nominative is always a qualificand and never qualifier in a *śābdabodha.* For instance, the grammarians accept that the root-meaning is the chief qualificand and the rest is qualifier to that root-meaning. Thus, in order to develop common criteria the Navya Naiyāyikas re-phrased the formal criteria as follows :

(i) That which is not a qualifer to anything other than the root-meaning and

(ii) That which is presented by a nominative form, will be fit for the number-agreement with the finite verbal forms.

The first will debar the expression of number of *Caitra* in *Caitra iva maitraḥ gacchati* and the second criterion will not allow to express the number of an adverb in the sentence *stokam pacati* where although the meaning of *stokam* is a qualifier to the root-meaning still since the word *stokam* is not a nominative form its number cannot be expressed by the suffix *ti*.

Conclusion

From all that we discussed so far we can draw the following conclusion :

(i) Both the Naiyāyikas and the Mīmāṁaskas differ from the grammarian in interpreting, P. 2.3.1

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(ii) Naiyāyikas provided the logical grounds too for such a difference.

(iii) Mīmāṁsā and Nyāya Systems think that P. 2.3.1 explains :

(a) *bālakaḥ gacchati.*

(b) *bālakau gacchataḥ.*

(c) *bālakāḥ gacchanti.*

(iv) The Naiyāyikas developed the formal criteria for such an agreement.

(v) These criteria avoided ungrammatical Sanskrit sentences like

(a) *Caitra iva maitraḥ gacchataḥ.*

(b) *Caitrāḥ iva maitraḥ gacchataḥ.*

(c) *stoke pacati.*

(d) *stokāni pacati.*

(vi) Mīmāṁsakas believed that the function of a grammar is to provide rules to test whether a sentence is grammatical (*sādhu*) or not and discussion on meaning does not come under the purview of grammar.

(vii) The Mīmāṁsakas developed a universal criterion to decide the expressed meaning of a morpheme, and that criterion is *ananyalabhyaḥ śabdārthaḥ.*

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LIFE AND PHILOSOPHY OF DARA SHIKOH

Radhavallabh Tripathi

Dara Shikoh (D) was a poet, visionery and philosopher. From the autobiographical note as furnished by him in his *Safinal-ul-aulia* we come to know that he was born at Ajmer in Hizri yr. 1024 (1615 A.D.) Emperor Shah-e-Jahan, his father, had made a *mannat* for begetting a son at the shrine *(Dargah)* of Khwaja Moinuddhin Chishti and then D was born as the young brother of three princesses. From this account we can understand the extant of influence the traditions related to Khwaja Moinuddin Chishti, a prophet and sufi saint, must have made on D. Being the eldest and the most favoured son of the emperor Shah-e-Jahan, D was designed to be the heir-aparant of Moghul empire. He was honoured by Bāraha Hazārī Maṃsaba and Chaha Hajārī Savāra and was later on elavated to Pandraha Hajārī Savāra Maṃsaba. It is said that no other prince received such high offices earlier. Emperor Shah-e-Jahan patronised great poets of Sanskrit and Persian and a great Hindu saint and activist, Kavīndrācārya Sarasvatī visited his court. D came into contact with Paṇḍitarāja Jagannātha, one of the greatest poets and literary critics in the history of Sanskrit literature. On the other hand, he was trained into Persian lore and Islamic traditions by teachers like Abdul Latif Sultanpuri, Miran Shekh, Shekh Ahmad Dehalavi and others. He specially developed contacts with Sufi Saint Miyan Mir Dehlavi and Kabirpanthi Baba Laldas Bairagi. The latter has been remembered as a mentor in his *Samudrasaṅgama* (SS).

D was perhaps most unsuited to counter the attacks of narrow minded fundamentalists and ambitious aspirants for power. And yet he aspired to put his ideology in actual practice and fought as a valient hero. History of this country would definitely have taken a different course, had D not been mercilessly butchered on 9th of October, 1659 just at the age of 45. His untimely demise led to the end of a great dream that could have nourished the traditions which have sustained this country for long.

D authored several works on Sufism. SS is his *magnum opus*. It was completed in 1654 when D was 42 years of age. After this he completed *Sir-i-Akbar*, comprising translations of Upaniṣads in Persian with his

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commentaries. This work is also held as an important contribution and has been translated into German and Latin.

Samudrasaṅgama or *Mazam-ul-bahrain*, as it is called in Persian, literally means confluence of seas. The Persian version was created first, and D must have been encourraged and promted to write this most significant philosophical treatise by pundits and scholars of his circle. As D himself has explained in the introductory note to this work, he has envisaged the meeting of two seas in this work, and these seas are the seas of knowledge, representing the traditions of Islam and Sufism on one hand and the traditions of Upaniṣadic philosophy and Vedānta on the other. D says—

Jñāninordvayorapi matasamudrayoriha saṅgama iti cāsya nāma cāsthāpayam samudrasaṅgama iti. (SS : sec. I:2).

SS is the only work, D wrote in Sanskrit. From other records he is known to have made correspondance with pundits in Sanskrit. SS and the vision of D must have made an impact on intellectuals throughout Asia. Within 100 years after its composition, it was translated in Arabian.

Synopsis

SS is devided into 20 sections covering the whole gamut of philosophical perview. These sections are as under—

I. Introductory
II. Five elements
III. Sense organs
IV. Meditation
V. Qualities of Almighty
VI. Soul
VII. Sense organs
VIII. Four worlds
IX. Sound
X. Light (Nūra)
XI. Realisation of God
XII. Names of Almighty and other terms
XIII. The Siddhas
XIV. Directions
XV. Space
XVI. Earth
XVII. Earth—its divisions

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XVIII. Other worlds
XIX. Dissolution
XX. Salvation
XXI. Concept of time–Brahmā's day
XXII. Cosmos

Methodology

SS is imbued with a vision and perception and reflects the ideas which D must have developed after long discussion and debates with sufis, saints, derveshas and Vedic scholars (who have been termed in this work as Paripūrṇa Vaidikas by D) of his times. The philosophy envisaged in SS is termed as *Satyaikātmatāvāda* (the true mosim) by D himself. D says that there is difference of terms and the way of defining only; in essence of Islam and Vedanta are alike and have common line of thought. Therefore he claims that these two traditions can be viewed to form a synthesis—Ekavākyatā—to use his term. Those who find difference between these are deriven by personl malice (*Bhedavādinaḥ Kuṇṭhitamatayaḥ* in ther terms of D).

D however does not hesitate to point out the difference between these two idealogies. For example in the Islamic view there are five types inner organs, whereas Vedic philosophies define four types of Antaḥkaraṇas. In the same way there is no equivalent for Rājasa Ahaṅkāra in Sufism and Islamic view.

SS is the first systematic attempt at presenting hermaneutics of Islamic and Vedāntic traditions. It is a masterpiece in presenting a holistic view. The Vedāntins have been termed by D as Siddhas, the Sufis as Ekātmyavādins or our Siddhas (*Asmākam Siddhāḥ*).

Many of D's observations reveal affinity with Upaniṣadic world view. He has directly or indirectly referred to *Bṛhadāraṇyaka Upaniṣad*, and *Yogavaśiṣṭha.* He has derived several metaphors from Upaniṣadic lore. The metaphor of the spider and its web (SS : sec. III, p. 13) occurs in Muṇḍaka Upaniṣad, and which D has aptly used to explain the relation between the Supreme being and the cosmos.

Amongst the Sufi saints, D refers to Zanedar (SS : sec. VII, p. 20), Ustad Aboobkar Vasiti (SS : sec. III, p. 27 and others.

Equations

D says that there are five elements—Ākāśa, Vāyu, Tejas, Jala and Pṛthvī. In Islamic tradition they are called Unsūre Ālama, Vāda, Ātaśa, Āba and Ṣoka. These five elements form the material cause (Samavāyi Kāraṇa) of all worldly phenomena. (SS : sec. III, p. 4-5).

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Ākāśa or space is of three types—Bhūtākāśa, Cidākāśa and Cittākāśa. The former envelops all material, the second envelops the cosmos and the third one is the Ultimate Reality. Cidākāśa is revealed in the psyche of a Siddha.

Creation

Createion proceeds from Cidākāśa. Māyā comes out of it. This Māyā is called *Ishq* in the sufi terminology by D. Jīvātman or Hiraṇyagarbha is born with association of this Māyā. This Jīvātman or Hiraṇyagarbha has been designated by D as *Rooh-e-Azam* in Islamic terminology. Thereafter D deals with successive origation of the elements. Accordingly Ākāśa originated first. From it rose Vāyu, from Vāyu comes Tejas; and so on. The Earth is called the ceam (Śara) of water. This is in accordance with the observation of *Bṛhadāraṇyaka Upaniṣad—"āpo vā arkaspāṃ sara āsit"* (Br. Up. I, 2.3). D gives an outline of the other elements of creation which is in accordance with the Sāṅkhya or Vedānta view. For our purpose we can summarise it in the following way—

Sense organs		Tanmātrā (subject of Sense organs)	
(Persian/Arabic term)	Sanskrit term	(Persian/ Arabic term)	(Sanskrit term)
Śāmma	Ghrāṇa	Maśūmūma	Gandha
Jāmika	Rasanā	Majūkha	Rūpa
Bāsira	Tvak	Munasara	Rasa
Sāmia	Cakṣuḥ	Malamūkha	Sparśa
Lāmisa	Śrotra	Masamūa	Śabda

Five categories of the internal sense organ are enumerated according to Islamic view. Four of them can be equated to the four types of Antaḥkaraṇa as under :

Khayāla	Manas
Mutasaripha	Buddhi
Hāphija	Citta
Vāhimmahi	Ahaṅkāra
Simutharaka	additional inner sense organ, combining the above four

D's treatment of the three categories of Ahaṅkāra—viz. Sāttvika, Rājasa and Tāmasa are based on *Bṛhadāraṇyaka Upaniṣad* and *Vedāntaratnamañjūṣā* of Puruṣottamadeva. He has very aptly compared the Triguṇa theory with its counterpart in Islamic and Sufi traditions. However, there are two Guṇas instead of three in his system—viz. Jalāla and Jamāla. The presiding deities and functions of each of the Guṇas along with the connected element have been defined by D as under—

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Guṇa	*function*	*deity*	*Islamic deity*	*element*
Rajas	creation	Brahmā	Jibariāla	Jala
Sattva	maintenance	Viṣṇu	Mīkāīla	Tejasa
Tamas	dissolution	Śiva	Īsarāphīla	Vāyu

D has given the classification of five Prāṇas (Prāṇa, Apāna, Samāna, Vyāna, Udāna), but has not given their equivalents in Sufi or Islami tradition. He has defined the four worlds as Nāsūta (Jāgrata), Malakuta (Svapna), Javirūta (Suṣupti), Luhuta (Turīya).

The Almighty God is termed by D as Paramātmā or Parameśvara. After creating this universe he pervades it. This is just in accordance with the Upaniṣadika view—*Tatsṛṣṭvā tadenānuprāviśat.*

Concept of Ātman (Rūha)

D has defined two types or souls of Rūhas—*Rūhajūjaī* and *Rūhakulī.* They are equivalents to Jīvātmā and Paramātmā. All the Rūhas are imbued in Rūha-e-Āzama. D has explained the relations of Jīnātmā and Paramātmā by very apt metaphors. Accordingly—*Śuddhacaitanya* is pure water and the *Jīvātmās* are waves on its surface.

Spiritual values

D understands Praṇava (Kuna) as Sarasvatī which is of two types—Āhata and Anāhata and equates Nūra to Jyoti which is of three types. In Koran it is said that the light finds out the devotee—*asmadvede svaprakāśaḥ svamārgaṃ jñāpayati.* This is equivalent to the Upaniṣadic expression—*yamevaiṣa tena labhyatasyaiṣa ātmā.*

The discussion on the visualisation of Ultimate reality is very important. D emphatically says that not only the followers of Koran and Veda of Brahmanic tradition but the followers of Taurāta and Īñjīla also agree on this point. D takes a firm stand here to refute the view of fundamentalists that Almighty God cannot be seen. He goes to the extant of quoting Pegambar Mohammad from the holy Koran claiming that the Pegambar had seen the Alimighty in the form of light. This must be a reference of Holy Kuran IV.35 although D has just given a Sanskrit translation of the original here. He also enumerates five types of Darśanas which occur in dream, in awakened state, in the middle stage when ego is absent, in the state of trance or in special state of consciousness, and in the state of dissolution of consciousness.

XII section is of SS is specially devoted to comparison and equivalents of both the traditions. Some of the noteworthy terms equated by D are Allāha=Om, Vasīra=Draṣṭā, Murīda=Svatantra, Parī=Sajjana, Jinna=Rākṣasa, Balī=Siddha, Ṛṣīśvara etc.

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XX section devoted to salvation Mukti. It speaks of three types of Mukti Jīvanmukti, Sarvamukti and Sarvadāmukti. Sarvamukti is Videhamukti which is realised by all after death.

D defines three categories in his concept of Siddha—one who has seen the Almighty, one who has heard the sound, and the one who has seen a deity (the visualisation being in the form of a mixture of Saguṇa and Nirguṇa). Hazrat Moosa is an example of second category. However D strongly condemns the followers of Hazrat Moosa who started worshipping images. The names cited by D as examples of the third category are—Aboobkar, Omar, Usman Ali, Hasan and Husain. Fist four of these are Khalifas and also Zunnoon Misri Zuned, Miran Muhaddin Iban and his own teacher Mir Mullah Shah Miyan Bari.

To conclude, D was an utter failure in his life. His own people deceived him. History failed him. But the line of thought that he envisaged continued to be with us, there lies the hope for saving humanity from the dangers of communalism and fundamentalism. *Samudrasaṅgama* or *Mazma-ul-bahrain*, therefore should be brought into focus as one of the most important philosophical works in Indian tradition.

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THE CONCEPT OF DHARMA IN VAIŚEṢIKA

Shashiprabha Kumar

The present paper proposes to examine various aspects of *dharma* as elucidated in the Vaiśeṣika school of Indian philosophy; mainly the historical, metaphysical and moral aspects.

I

The concept of *dharma* is so central in Indian philosophy that almost all schools of thought have dwelt upon it in one form or the other. Specially, the Vaiśeṣika, propounded by Kaṇāda, and usually known to be a *padārthaśāstra,* sets out with a task of explaining *dharma* in the very first *sūtra* :

Athāto dharmaṁ vyākhyāsyāmaḥ.[1]

and goes on to define it in the next *sūtra.* It is significant to mention that Kaṇāda begins his discourse on *dharma* preceded by two terms : *atha* and *ataḥ* which connote the sense of 'thereafter' and 'therefore' respectively. The former signifies, according to the commentators, that only when the seekers of *niḥśreyasa* approach Kaṇāda with an adequate preparation and prove themselves eligible, does he start this *śāstra*[2] while the latter implies that they have got the requisite mental worth and moral aptitutde which is a must for anyone desiring to embark upon the path of philosophy in Indian tradition. This is the idea of *'adhikārī' or 'pātra'*—one of the four factors for initiation into any *śāstra,* i.e., *anubandhacatuṣṭaya.* The remaining portion of his statment declares that the Vaiśeṣika is basically aimed at explaining the nature of *dharma* which is in turn a means for attaining both, the *abhyudaya* as well as *niḥśreyasa :* the material achievement along with moral and spiritual accomplishment :

Yato'bhyudayaniḥśreyasasiddhiḥ sa dharmaḥ.[3]

II

This brings us to the two aspects of *dharma,* namely :

(i) that which is a means to *abhyudaya,* the worldly progress

(ii) that which is a means to *niḥśreyasa,* the ultimate goal.

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Apparently, it might seem to convey that the two aims outlined above are different and accordingly, *dharma* which leads to each one of them is also different. Therefore, one who is desirous of seeking *abhyudaya* or worldly pleasures, should follow a different *dharma* while the other person, who seeks *niḥśreyasa,* has to pursue the path of another *dharma.* But on a closer study of the Vaiśeṣika, it becomes clear that the concept of *dharma* is so comprehensive and cohesive herein that both the above aspects are, in fact, integrally related to each other and signify two stages of the same path to perfection.

In the history of Indian philosophical thought, there is a very prominent tradition of this duality in approach to the ultimate goal of life. The same is very effectively expressed through terms like *'svarga'* and *'apavarga'*. It is worth mentioning here that the Vaiśeṣika scholars have also used these terms on many occasions,[4] more so in case of explaining *abhyudaya* and *niḥśreyasa* respectively. But what is more important to notice here is the fact that another *āstika* school of Indian philosophy, i.e., the Mīmāṁsā, also begins with an intention to initiate investigation into the nature of *dharma,* and defines *dharma* as :

Athāto dharmajijñāsā. codanālakṣṇo'rtho dharmaḥ.[5]

i.e., that which is enjoined by the Veda as conducive to welfare, is *dharma.* Obviously, the Mīmāṁsā restricts itself to the ritualistic notion of *dharma* enshrined in and enjoined by the Veda for attainment of *svarga,* while the Vaiśeṣika takes a more inclusive viewpoint and tries to accommodate both the aspects of *dharma* in its shceme of enunciation. What is intended here is precisely to highlight this approach of Vaiśeṣika.

III

Although, the Vaiśeṣika accepts *niḥśreyasa* or *apavarga* as its ultimate goal and does not discuss the nature of *svarga* in clear terms, yet many interpreters of Vaiśeṣika texts have explained *abhyudaya* as pleasures of *svarga* while *niḥśreyasa* as liberation :

Abhudayaḥ svargādisukhaṁ niḥśreyasaṁ muktiḥ.[6]

But none of them, except Śaṅkaramiśra, has tried to expound the inherent relation between these two. Śaṅkaramiśra, in his commentary titled Upaskāra, on the Vaiśeṣikasūtras has tried to give a logical explanation to Kaṇāda's definition of *dharma.* According to him, *abhyudaya* signifies *tattvajñāna* and *niḥśreyasa* means the final cessation of suffering; *dharma* is a means to both of them :

Abhyudayastattvajñānaṁ niḥśreyasanātyantikī duḥkhanivṛttiḥ tadubhayaṁ yataḥ sa dharmaḥ.[7]

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In other words, *niḥśreyasa* being the highest goal and *dharma* being the means for attainment of that goal, it may be stated that *dharma* is the extraordinary cause of *puruṣārtha* :

Puruṣārthāsādharaṇakāraṇaṁ dharmaḥ.[8]

Here a question arises as to which type of *dharma* is the means to *niḥśreyasa?* It might be said that only abstaining type of *dharma* can lead to *niḥśreyasa,* therefore one needs to abstain from sensory objects and accomplish the same *dharma* such as follows :

Nivṛttilakṣaṇo dharmaḥ.[9]

But the real Vaiśeṣika response to this is made available in the third *sūtra* of Kaṇāda which runs as follows :

Dharmaviśeṣaprasūtāddravyaguṇakarmasāmānya-viśeṣasamavāyānāṁ padārthānāṁ sādharmya-vaidharmyābhyāṁ tattvajñānānniḥśreyasam.[10]

Evidently, here is a reference to *dharma-viśeṣa,* a specific type of *dharma,* i.e., which brings in the kind of knowledge that is required for *niḥśreyasa.* This special sort of *dharma* is none else than the one suggested above, i.e., *nivṛttilakṣaṇa* :

Tatra dharmaviśeṣo nivṛttilakṣaṇo dharmaḥ.[11]

There is another reference to this type of *dharma* in Kaṇāda's Vaiśeṣika where he talks of direct perception (of reality) by the seers which is caused through lots of *dharma* :

Ārṣaṁ siddhadarśanaṁ ca harmebhyaḥ.[12]

The plural signification of *dharma* here points to the practice of yogic methods by the seers which enables them to perceive even remote, subtle objects in a vivid and direct manner :

(a) *Yogini sakalakalpanāvikalaṁ jñānamutpadyate.*[13]

(b) *Yoginastvanabhivyaktamapi paśyanti.*[14]

(c) *Yogināṁ tu manaḥ śuddhaṁ kamivārthaṁ na paśyati.*[15]

But this type of *dharma* is not easy to acquire, it requires to be perfected by the grace of God :

Tacceśvaracodanābhivyaktāddharmādeva.[16]

It means that even *dharma* alone cannot lead to liberation until it is granted by God :

Dharmo'pi tāvanna niḥśreyasaṁ karoti yāvadiśvarecchayā nānugṛhyate.[17]

IV

This brings us to the metaphysical aspect of *dharma* in Vaiśeṣika,

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according to which *dharma* is an attribute or characteristic feature of the *dharmin* as substance. It needs to be emphasized here that being a realistic pluralism, the Vaiśeṣika believes in and argues for *dharma* and *dharmin* as two separate, independent entities. In fact, it is this fundamental, basic postulate which has been responsible for a very major shift in the nature of *dharma* in the course of development of Vaiśeṣika school.

Initially, *dharma* was not enumerated as one of the attributes of *ātman* in Kaṇāda's Vaiśeṣika, who lists only seventeen qualities.[18] As stated above, Kaṇāda conceptualized *dharma* in an abstract, impersonal form, either as a means to *abhyudaya* and *niḥśreyasa*, or as a subtle principle of yogic power, i.e., *dharmaviśeṣa*.

Praśastapāda, the renowned commentator of Vaiśeṣikasūtras, has titled his treatise as *Padārthadharmasaṅgraha*, which not only highlights the significance of *dharma* in Vaiśeṣika scheme of things but also suggests the specific nature of *dharma* in this school of Indian philosophy. Perhaps, this was necessitated by certain sarcastic remarks of the opponents like the following one :

Dharmaṁ vyākhyātukāmasya ṣat padārthopavarṇanaṁ
Himavadgantukāmasya sāgaraṁ gamanopamam.

i.e., Kaṇāda started with a premise of explaining *dharma* but narrated six *padārthas* instead of that; he is like a person who intends to go to the Himalayas, but ends up reaching to the ocean!

Probably, Praśastapāda tried to respond to such statements of the opponents by interpreteing *dharma* not in the nature of some ritualistic or scriptural concept, rather in the form of attributes of objects for specific nature of *padārthas* enumerated in the *sūtras*.

From this point of view, *dharma* has been conceptualized in later (post-Kaṇāda) Vaiśeṣika as an attribute of *ātman* which is the source of pleasure, happiness and liberation for him who accomplishes it :

Dharmaḥ puruṣaguṇaḥ. Kartuḥ priyahitamokṣahetuḥ
atīndrīyo'ntyasukhasaṁvijñānavirodhī.[19]

V

What follows from the above is that *dharma* is a property of *ātman* and not a potency or power of the action as has been conceived by the Mīmāṁsakas :

Yo dharmaḥ sa puruṣaguṇo na karmasāmarthyam.[20]

It is also interesting to note here that just as the definition of *dharma* in Vaiśeṣika has been contraposed to the definition *adharma :*

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Yato'nabhyudayaniḥśreyasasiddhiḥ so'dharmaḥ.[21]

Similarly the concept of *dharma* has been explained in contrast to *adharma* :

Adharmo'pyātmaguṇaḥ. Karturahitapratyavāyahetu-ratīndriyo'ntyaduḥkhasaṁvijñānavirodhī.[22]

Further, this delineation of *dharma* (as also *adharma*) developed into the doctrine of *karma* and its fructification in consequent births for the self. It was in the course of development of this idea that both *dharma-adharma* came to be expressed through a common term, *adṛṣṭa* :

Dharmādharmāvadṛṣṭaṁ syāt.[23]

But it must be re-iterated that just like *dharma*, even *adṛṣṭa* had a different connotation in the original system of Vaiśeṣika, as propounded by Kaṇāda.[24] This is a significant point not only in the history of Vaiśeṣika philosophy in particular, but also in the comprehensive history of Indian philosophy in general.

VI

As far as the moral aspect of *dharma* in Vaiśeṣika is concerned, it was suggested by Kaṇāda in his cryptic style but the credit for its systematic exposition again goes to Praśastapāda, who expounded it in the form of virtues and obligations and also classified it in two types : *sāmānyadharma* and *viśeṣadharma.*[25] The list of *sāmānyadharmas* includes universal human qualities which are foundational for social and communitarian life while the *viśeṣadharmas* are specific duties of different strata of society based on their particular *varṇa* (=vocation) or *āśrama* (=stage). Even a cursory glance at this portion of his text reveals ample material for the social and moral aspect of *dharma*[26] in Vaiśeṣika. He has also stated that whatever is forbidden in *śāstra* or opposed to the means of *dharma*, gives rise to *adharma.*

VII

Last, but not the least, it needs to be mentioned that the source of *dharma* according to Vaiśeṣika is mainly the scripture only, as has been evidenced by Praśastapāda in his statement as follows :

Tasya tu sādhanāni śrutismṛtivihitāni
varṇāśramiṇāṁ sāmānyabhāvenāvasthitāni dravyaguṇakarmāṇi.[27]

Still, it can be noticed from the study of later Nyāya-Vaiśeṣika texts that this idea got revised and the system adopted a broader approach in the sense that not only scripture, but also tradition or convention as practiced by noble persons, could guide the course of *dharma* :

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Na hyāgamādeva dharmādiviniścayo'pi tvavigītād vyavahārādapi.[28]

In brief, it may be said that the Vaiśeṣika concept of *dharma* is very wide and inclusive which needs to be explored in finer details. This paper is a modest attempt in the same direction.

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ĀNANDAMĪMĀMSĀ

Gautam Patel

It is said that आहारनिद्राभयमैथुनं च सामान्यमेतत् पशुभिर्नराणाम्—'the food, sleep, fear and sex indulgence—these are common in man and animal' then how is it a man started striving and searching about सत्यम्, शिवम् and सुन्दरम् (truth, goodness and beauty)? The alchemy by which human being, no better than animal in many respect, reach such a elevated state of mind, is yet the subject of research.

"It is the nature of a man to recognize the true, the good and the beautiful to esteem highly all such things, to aspire towards them, to strive to preserve, augment and create truth, goodness and beauty."[1] These truth, goodness and beauty are the goal of human beings.

It is accepted by almost all the psychologists that there are three faculties of a human mind, viz. thinking, willing and feeling. The thinking leads to knowledge, the willing to action and feeling aims at emotion. The thinking process of the mind of a man would end when he or she realises the truth. The willing ends when one achieves good and the culmination of feeling is the enjoyment of beauty. Thus truth, goodness and beauty (सत्यम्, शिवम् and सुन्दरम्) are the real goals of human mind and its activities. We know that every human being is endowed with three types of capacities—1. Life–चैतन्य, 2. Activity–क्रिया, 3. Feeling–संवेदन। Prof. Aldous Huxley remarks, "... there is in all of us a desire, sometimes latent, sometimes conscious and passionately expressed, to escape from the prison of our individuality, an urge to self-transcendence."[2] So to transform our own 'we look before and after, and pine for what is not.' Kālidāsa might have looked in this manner and as he could not find a city of his dream, he has created Alakā in his *Meghadūtam* and given to *'airy nothing a local habitation and a name.'* Thus the best of literature has originated which has provided रस for ever.

This रस has been identified with the highest reality and a person who obtains it becames full of आनन्द—an esthetic pleasure. See—रसौ वै सः। रसं ह्येवायं लब्ध्वानन्तीभवति।[3]

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The word आनन्द is derived from a root टुनदि समृद्धौ (धा०पा०-67). Here the mental feelings become समृद्ध and a pleasure-bliss is derived out of it. Upaniṣad has put it in an unprecedented manner, सैषाऽऽनन्दमीमांसा भवति। युवा स्यात् साधु युवा अध्यापकः। आशिष्ठो द्रढिष्ठो बलिष्ठः। तस्येयं पृथिवी सर्वा वित्तस्य पूर्णा स्यात् स एको मानुषः आनन्दः।[4]

When this मानुषः आनन्दः is multiplied by hundred than the आनन्दः of पितृलोक arises. In the same manner of multiplication subsequently the pleasure of गंधर्वलोक, कर्मदेव, आजानदेव, प्रजापति, ब्रह्मलोक etc. increases. Here the pre-condition of आनन्दः is निष्पाप and अकामविद्धः—sinless and not destroyed by desire.

In अमरकोष the synonyms of आनन्दः are given as under—

मुत्प्रीतिः प्रमोदो हर्षः प्रमोदामोदसंमदाः।
स्यादानन्दथुरानन्दः शर्मशातसुखानि च।।[5]

When there is a feeling of happiness or satisfaction arises in the mind a person, he becomes आनन्दी. Upaniṣad has referred to अतिघ्नी state of आनन्द. Ādi Śaṅkarācārya has interpreted this word as अतिशयेन दुःखं हन्ति इत्यतिघ्नी आनन्दस्यावस्था सुखावस्था।[6] Thus आनन्द and सुख are identified. We are told in Upaniṣad that we all are born from आनन्द, we live in आनन्द and we die we enter in आनन्द[7] i.e. to say we are by the आनन्द, for आनन्द and of आनन्द and when we are off-demolished or doomed—we enter in आनन्दः.

Ādi Śaṅkarācārya has tried to interpret आनन्द as सुख and सुख is nothing but भूमा. See—अत्रेदं विचार्यते। आनन्दशब्दो सुखवाची। अत्र च ब्रह्मणो विशेषणत्वेन आनन्दशब्दः श्रूयते। श्रुत्यन्तरे च आनन्दो ब्रह्मेति व्यजानात्। आनन्दं ब्रह्मणो विद्वान्...। यो वै भूमा तत्सुखम्।[8]

In the dialogue between Nārada and Sanatkumāra in *Chāndogyopaniṣad* we come across a famous sentence यो वै भूमा तत्सुखम्। नाल्पे सुखमस्ति। भूमैव सुखम्। भूमा त्वेव विजिज्ञासितव्य इति।[9]

भूमा is अनल्पता। When the mind of a man crosses all the so-called boundaries of human limitations he attains भूमा। In literature, too, if a writer acquires the state of भूमा he becomes unique and we know that unique is always universal. Vālmīki, Vyāsa and Kālidāsa are such great poets who have realized भूमा—university in their literature. It has been rightly remarked by the Shri Aurobindo that if the literature of Vāmīki, Vyāsa and Kālidāsa servives and the rest of all the literature is destroyed yet India has to loose nothing.

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Rabindra Nath Thakur has said 'At times my soul has touched infinity.' Such a touch of infinity is the root cause of ऋषित्व, which is the first and foremost condition of being poet. It is needless to quote here नानृषि: कविर्भवति। कवि: किल दर्शनात् as it is accepted in our tradition. Kālidāsa has acquired ब्रह्मसंस्पर्श and hence we find the manganimity of heart and the transformation of the minds of his characters into universality. Such a विस्तरण or expantion of heart is the pre-requisite condition of an universal character. Duṣyanta was first attracted by Śakuntalā but in the sixth act we find him proclaiming—

येन येन वियुज्येत प्रजा स्निग्धेन बन्धुना।
स स पापादृते तासां दुष्यन्त इति घुष्यताम्।।[10]

Yakṣa was lost in his wife and became प्रमादी—The result was a curse of separation for an year. But when his mind became universal he has, so to say, acquired अद्वैतवाद as imagined by poet अमरु. For him—

प्रासादे सा पथि पथि च सा सङ्गमे सा पुरा सा..।
सा सा सा सा जगति सकले कोऽयमद्वैतवादः।।

Purūravā tried to trace his lost-beloved Urvaśī in almost all the elements of nature. While in case of Pārvatī this principle of universal application of mind is most appropriate. She, so to say, became self-centered and used the properties of nature to adorn herself अशोकनिर्भसितपद्मरागम्[11] etc. Here she tried to attract Lord Śiva but we know that she has misrably failed. The poor Kāmdeva was burnt to ashes. The Lord Śiva who was साकार became निराकार. She has decided to make her beauty fruitful by practising penance as 'such a love' (तथाविधं प्रेम) and 'such a husband' (पतिश्च तादृशः)[12] were not easy to obtain. Here the greatness of a great poet Kālidāsa is evident. The स्वरूप of the प्रेम is अनिर्वर्णनीय (अनिर्वर्णनीयं प्रेमस्वरूपम्). So he has not use any epithet for either प्रेम or पति i.e. love and Lord Śiva both are indescribable. Hence the words तथाविधम् and तादृशः are used respectively. We, the readers are left to our imagination to image the greatness of love and the Lord in our mind.

Pārvatī started practicing penance. She has deposited her glances in the eyes of deer and sportful actions in tender creepers. She has developed a love for trees to that extent that even in future her child Kārtikeya also would fail to remove it. She was full of compassion even for a Cakravāka bird, separated from its better-half at night. So she has now developed a sort of शिवदृष्टि and Lord Śiva came to her. In short when Pārvatī had स्वदृष्टि the साकार शिव was turned into निराकार but when she, while practicing penance,

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developed शिवदृष्टि, the निराकार Śiva became साकार. This is what we want in literature too. If your दृष्टि becomes universal you will have unique sight to see and we know that unique is always universal. Kālidāsa was such a poet with universal vision. He saw life and life as a whole in all its shades, green or grave. But like Lord Śiva, the poison which arose out of the churning of the ocean of life, he himself drank it and gave to the world the actor which emerged later in his works. Such literature provides us with the real रसास्वाद which is the root cause of आनन्द as Mammaṭa has said रसास्वादनसमुद्भूतः।[13]

This आनन्द is nothing but the form of ब्रह्मन्. It is not different from ब्रह्मन्. One Gujarati Tāntrik named Kavi Hansa Mitthu has beautifully said—

आनन्दो ब्रह्मणो रूपं तच्च देहे व्यवस्थितम्।
तस्याभिव्यञ्जको रासो रसिकस्तत्परायणः।।[14]

विश्वनाथ in his साहित्यदर्पण says—

सत्त्वोद्रेकादखण्डस्वप्रकाशानन्दचिन्मयः ।
वेद्यान्तरस्पर्शशून्यो ब्रह्मानन्दसहोदरः।।[15]

For the generation of ब्रह्मानन्दसहोदरः आनन्दः the most important factor or say pre-requisit condition is वेद्यान्तरस्पर्शशून्यता or as suggested by मम्मट the विगलितवेद्यान्तरत्व. Unless you forget the external world and dive deep in the रस you cannot enjoy the आनन्दः. Here *Bṛhadāraṇyakopaniṣad* comes to our help to clarify this point when it says—

तद्यथा प्रियया स्त्रिया संपरिष्वक्तो न बाह्यं किञ्चन वेद नान्तरम्।
एवमेवायं पुरुषः प्रज्ञानेनात्मना संपरिष्वक्तो न बाह्यं किञ्चन वेद नान्तरम्।।[16]

When we recognise any sort of आनन्दः we forget everything—even our own self. Kant has said, 'The pleasure we receive from all beauty, the consolation which the art affords, the enthusiasm of the artist which enable him to forget the cares of life."[17] According to Shopenhauer when we enjoy. "We are no longer conscious of ourselves as individuals but as pure will-less subjects of knowledge".[18] It is already universally accepted truth that art is a form which is directly apprehended without the intermediation of any conception. This is what is called विगलितवेद्यान्तर by Indian आचार्यs. In रसगंगाधर Paṇḍitrāja Jagannātha has used the word भग्नावरणचिद्विशिष्ट. Thus the soul of सहृदय becomes भग्नावरण in other words all his आवरणs disappear, he has given up his परिमितत्व and now he has realized भूमा—the Universality which is the root cause of आनन्दः.

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Paṇḍitrāja Jagannātha in his definition of poetry gives stress on शब्द: See—रमणीयार्थप्रतिपादक: शब्द: काव्यम्। Uptill now शब्द and अर्थ both were taken into consideration but for Jagannātha शब्द: is काव्यम्. Provided it is रमणीयार्थप्रतिपादक: so he has not neglected अर्थ but रमणीयता of अर्थ is the pre-requisite of poetry. "रमणीयता". According to S.K. De, "means literally the state of being condusive to pleasure".[19] According to Jagannātha रमणीयता stands for—

1. रमणीयता च लोकोत्तराह्लादजनकज्ञानगोचरता।
2. लोकोत्तरत्वं चाह्लादगतचमत्कारतत्वापरपर्यायोऽनुभवसाक्षिको जातिविशेष:।
3. कारणं च तदविच्छिन्ने भावनाविशेष: पुन:पुनरनुसंधानात्मा।[20]

Thus a pleasure which is uncommon to this world, full of चमत्कार and that too पुन: पुन: अनुसंधानसहितभावना. A word, establishing such unparallel रमणीयता is काव्यम्. So he has recognized the importance of word which is capable of bearing लोकोत्तर आह्लाद. He maintains that शब्दविशेषस्यैव काव्यपदार्थप्रतिपत्तेश्च। He also poses a question शब्दाविशेषे सिध्यन्तीं शक्तिं को नाम निवारयितुमिष्टे।[21]

Here we are reminded of भर्तृहरि, the writer of वाक्यपदीय, who says—अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्। And we know that ब्रह्म is सत्, चित् and आनन्द:.

When we enjoy this शब्दब्रह्म we are absorbed in what we call समाधि:. Daṇḍī of course has use the word समाधि in altogather a different sense as—

तदेतत् काव्यसर्वस्वं समाधिर्नाम यो गुण:।
कविसार्थ: समग्रोऽपि तमेनमुपजीवति।।[22]

Daṇḍī has his own definition of Samādhi, but Abhinavagupta according to Dr. K.C. Pandeya interpret it, "Samādhi consists in entering or merging of a mind in the object of contemplation in such a way that the distinction among the subject, object and means of contemplation completely disappear".[23]

As ज्ञाता, ज्ञान and ज्ञेय becomes one similarly reader, the enjoyment of art the work of art are also become one and the ब्रह्मानन्दसहोदर-आनन्द: originates.

Here I would like to explain one principle of 'willing suspention of disbelief.' In the world of literature, which is completely free from the rules, regulations or laws of causes and effects of the physical world, one has to encounter with countless ideas, situations or incidents which are normally

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not tracable in our daily life. We are at times not prepared to accept them. But in literature while reading or enjoying it we try to suspend our normal dis-belief willingly, An example will make it clear. A cure is never found as realised in our normal world. But we suspend this disbelief when we read *Śākuntalam* and enjoy the drama. If we do not believe in the existance of curse and its effects on human being, as we do in normal life, then we will never enjoy the great work of Kālidāsa. Thus in the field of literature our 'willing suspention of dis-belief' helps us to realize the लोकोत्तर आनन्द.

We known वृक्ष चले निज लीला। A tree grows according to its own लीला। The God has created the world according to his लीला. So the writer creates his world according to his लीला. Hence the कविसृष्टि is much more superior to the सृष्टि of ब्रह्मा. The कविसृष्टिः is रसमयी-ह्लादैकमयी. So following the style of उपनिषद् I would say—

यो वै रसः तत्सुखम्। न अरसे सुखमस्ति। रस एव सुखम्। रस एव तु विजिज्ञासितव्यः।

In the end I would like to suggest one more etymology of रस following the style of यास्क the unique निरुक्तकार. He has written सिंहः कस्मात्। हिंसति इति सिंहः वर्ण-विपर्ययात्। Similarly I would say रसः कस्मात्। सरति इति रसः। वर्णविपर्ययात्। One which सरति—spreads quickly in the heart of reader or सहृदय is रसः।

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BHAKTI ACCORDING TO BALADEVA VIDYĀBHŪṢAṆA

Shantipriya Devi

Baladeva Vidyābhuṣaṇa was born to a *vaiśya* family at a village near Remuna in the Baleswar district of Orissa. He went to a Pandit near the Chilika lake to study grammar, rehetorics and logic etc. Then he studied *Vedas* in Mysore. He was a follower of Madhva sect, and lived with them at Puri.

Then he was influenced by the Gauḍīya Vaiṣṇava faith and went to Vṛndāvan. He stayed there in the Syāmasundra temple and was the president of the Vaiṣṇava congres. Baladeva was very much influenced by Rādhādāmodara. Rādhādāmodara was very much famous among the Kānyakubja Brahmins and he was in charge of a Syāmasundra Kuñja at Vṛndāvan. He was later initiated by him and studied *Vedānta* and *Ṣaṭ-sandarbha* under him. He also studied *Bhāgavatpurāṇa* and *bhakti* literature under Viśvanātha and Pitāmbara Dash respectively. After initiation he was known as Govinda Dasa. Though his date was not fixed still he can be traced to the beginning of the 18th century A.D.

Baladeva's Writtings

As a intelligent scholar he had many qualities. It is said that Baladeva was allowed to write a commentary on the *Brahmasūtra.* Lord Govinda Himself encouraged him to write. Therefore, the commentary on *Brahmasūtra* is known as *Govinda-Bhāṣya*. It was the earliest work of him. Thereafter, he has written *Bhāṣyapīṭhaka*, a pedestral of the commentary which is otherwise known as *Siddhānta Ratna*. He has also written a sub commentary on his *Govinda-Bhāṣya* known as *Sūkṣmā*. Another commentary on *Bhāṣyapīṭhaka* was also written. He wrote *Prameyāratnāvalī* where he has given the summaries of nine truths and the teachings of Caitanya.

In *Siddhānta Darpaṇa* he had tried his best to touch the *itihāsa* and *purāṇa*. The *Vedānta Syamanataka* is an treatise where the Vedantic thoughts were discussed from Gauḍiya Vaiṣṇava faith. Baladeva also commentated on *Gopāla-tāpani-upaniṣad*. This *Upaniṣad* belong to the Paipalāda branch

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of *Atharvaveda*. He has given emphasis on Lord Gopal who has six divine faculties. This *Upaniṣad* is highly adored by the followers of Caitanya and it is also commented by Jiva Goswami and Viswanath Chakrvarti also.

Gītā-vibhūṣaṇa bhāṣya is a commentary written on *Śrīmad Bhagavat Gītā* by Baladeva. Here he has emphasised on the self-surrender and the utmost devotion to Lord. *Nāmārtha-Gītā* is another commentary on *Viṣṇusahasranāma* which is occurring in *Anuśāsanaparva* of *Mahābhārata*. Here he has described about the trans-e mpirical qualities of Lord Viṣṇu. The scholarly interpretation in a voluminous work on *Bhāgavatpurāṇa* of Baladeva is *Vaiṣṇavānandinī*. This work is written on the line of *Sārārthadarśinī* of Viswanath Chakravarti. In this work he refutes Śaṅkara's theory of illusion and establishes his own theory.

Baladeva also commented on *Ṣaṭ-sandarva* which is written by Jīva Goswāmī. It is a work on the philosophical teachings of Caitanya. *Śāraṅga-Raṅgadā* is another commentary on *Laghu-Bhāgavatāmṛta*. The essential nature of worshipped and the worshipper is described here. *Raśika Raṅgadā* and *Stavamālābhūṣaṇa* are the commentaries on *Padyāvalī* and *Stavamālā* of Rūpa Goswāmi.

All the above books are devotion oriented. Besides these he has some books in Grammar, Rhetoric's and Dramaturgy. *Vyākaraṇa-kaumudī* is one of the grammatical text which is not yet published. *Kāvyakaustubha* is a work on Rhetorics. He deals with the topics in his own independent way. *Sāhitya-kaumudī* is a commentary on the *kārikās* of *Kāvyalakṣaṇa* which is written by Bharata.

The present paper deals with the concept of *bhakti* as depicted in the texts of Baladeva Vidyābhūṣaṇa in a nutshell.

Bhakti

The word *bhakti* is derived from the root √*bhaj* which means to serve. The service is the special feature of *bhakti* and it distinguishes from other cults. Service means serving the Lord with full surrender. In the discourse of *Bhaktiyoga* in the *Śrīmad-Bhagavadgītā* Lord Kṛṣṇa points out the superiority of the contemplative *bhakti* over other forms of *bhakti*. The conscious individual effort to fix one's mind and intellect in God is considered higher than the effortless act of surrender and complete dependence.[1]

The most ancient literary document i.e. *Ṛgveda* also uses the root √*bhaj* where Viṣṇu's name has been said to be worshipped.

महस्ते विष्णो सुमतिं भजामहे। (*Ṛg*. 1.156.3)

It is observed that the word *upāsanā* was used in the sense of *bhakti*. The etymological meaning of *upāsanā* is to sit near, so it might have been

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used in the sense that to sit down near the God. In *Yajurveda* also we find 'यस्य विश्व उपासते' whom all people worship.[2] In the *Bṛhadāraṇyakopaniṣad*, it is stated that—"let me worship Him as Ātman"[3]

In *Devī-bhāgavata-bhakti* is explained as the devotion towards the worthy one[4] पूज्येषु अनुरागः भक्तिः।

In *Garuḍa-Purāṇa, bhakti* is explained as the service which is an effective means of attaining the Lord.

भक्ति इत्येव वै धातुः सेवायां परिकीर्त्तितः।
तस्मात् सेवा बुधैः प्रोक्ता भक्तिः साधनभूयसी।।

The *Nārada-bhakti-sūtra* which is regarded as one of the important book defines *bhakti* as सा त्वस्मिन् परमप्रेमरूपा (*sūtra*-I), अमृतरूपा च (*sūtra*-II). The devotion is of the nature of supreme love of God and it is of the nature of nectar.

Śāṇḍilya defines it as सा परानुरक्तिरीश्वरे. *Bhakti* is the absolute attachment to God. Baladeva defines *bhakti* in *Prameya-ratnāvalī* (P.R.) as सा च भक्तिः भगवत् स्वरूपशक्तिः वृत्तिभूता'[5]. It means that *bhakti* is the natural potency of Lord. In गीताभूषण भाष्य (G.B.B) he defines it as विचित्रलीला रसाश्रयतानुसन्धिस्तु भक्तिः Baladeva defines *bhakti* as exclusive adherence (*anusandhi*) dependent on the sentiment of *rasa* which is manifested in the sportive act of the Lord.[6]

Referring to the Upanisadic text he says that devotion to Kṛṣṇa is worship. It means fixing ones mind on Śrīkṛṣṇa without having any desire for fruit either here or hereafter.

भक्तिरस्य भजनं, तदिहामुत्रोपाधिनैरास्येनामुष्मिन् मनः कल्पनम्।[7]

On the basis of the *Nārada-pāñcarātra,* he defines *bhakti* as the service of Kṛṣṇa with senses utmost purified and destitute of various limitations (*upādhi*)—

सवोपाधिविनिर्मुक्तः तत्परत्वेन निर्मलम्।
हृषीकेन हृषीकेशसेवनं भक्तिरुच्यते।।[8]

The *Bhāgavatapurāṇa* is the one of the authentic book among the Vaiṣṇavites. It speaks that the devotion refers to the service of Kṛṣṇa and the service is simply for the sake of service. In course of time, in this service, the supreme pleasure would come and that pleasure culminates in the attainment of Lord Kṛṣṇa who is won over by an insatiable hankering alone.

अहं भक्तपराधीनो ह्यस्वतन्त्र इव द्विजः।
साधुभिः ग्रस्तहृदयो भक्तैः भक्तजनप्रियः।।[9]

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Keeping this significant feature in his mind Baladeva offers a nice exposition on the concept of *bhakti* in his *Siddhāntaratna* (*S.R*) which is based on *Viṣṇupurāṇa* text. He explained that the concept of *bhakti* would imply the essence of the bliss potency of the Lord combined with his knowledge potency. This combined sense is again something eternal. Baladeva wants to say here that devotion to the Lord is the essence of bliss and knowledge combined. In the *Govinda-Bhāṣya* (*G.B*) it is identical to the Lord as odour to a flower. He accepts that love and service are the essentials of *bhakti*. Besides these, knowledge is also an efficacious means to know the supreme entity.[10] This knowledge is nothing but the consciousness by which the self can be realized. The Aviations identifies consciousness with the self. The *Viśiṣṭādvaita* philosophers argue that consciousness is not only the self but an attribute there of

ज्ञातृत्वं हि ज्ञानाश्रयत्वम्।[11]

Baladeva accepts the knowledge as some special feature of devotion.

भक्तिरपि ज्ञानविशेषो भवतीति।[12]

Since Brahman or Viṣṇu is to be worshipped through all practices, devotion is also one of them

सर्वशाखोक्तैः साधनैः ब्रह्मोपास्यम्।[13]

Baladeva refers that the unalloyed devotion (*ekānta bhakti*) culminates in the attainment of Kṛṣṇa when the devotion is preceded by knowledge and dispassion, then only the fruit comes.

कृष्णावाप्तिफला-भक्तिरेकान्तात्राभिधीयते ।
ज्ञान-वैराग्यपूर्वा सा फलं सद्यः प्रकाशते।।[14]

But Rūpa Goswāmī is different in his view. He considers devotion as attachment towards the beloved (God), which is accompanied with refined emotion. That devotion in the intent thought fixed on Śrīkṛṣṇa which is devoid of any worldly desire and not preceded by knowledge or action etc. According to him इष्टैः स्वारसिकी रागः परमाविष्टता भवेत्।[15]

Here knowledge means contemplation on the attributeless Brahman and by action means the obligatory (नित्य) and periodic (नैमित्तिक) duties.

Since devotion starts with yearning for God or love of God. *Bhakti*, to some extent is taken as love by ancient scholars. Śāṇḍilya defines *bhakti* as सा परानुरक्तिरीश्वरे, means absolute attachment to God. So, Baladeva holds the view in *Govinda Bhāṣya* (a commentary on *Brahmasūtra*) that *bhakti* consists in a yearning to object and that object is Kṛṣṇa who is supreme and has various powers and attributes such as blissfulness, potency of creation etc.[16]

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It is observed that though God is completely blissful and fully satisfied possessing all kinds of *rasa* (flavours), and He has no need at all, still then, He exhibits certain human characteristics to please His devotees. Therefore, God accepts leaf, a flower, a fruit, or even water which by offered with utmost devotion. As the *Bhagvadgītā* declared—

पत्रं पुष्पं फलं तोयं यो मे भक्त्या प्रयच्छति।
तदहं भक्त्युपहृतम् अश्नामि प्रयतात्मनः।।[17]

Baladeva's school preaches the devotion to the embodied form of the Lord. He refutes the idea of worshipping the formless divinity. So he has the view that God has the very self for His body. For this reason, there is a great attraction towards the supreme (God). It is also said in *G.B.B.* that worshipping God with form is easy than worshipping a formless deity. Therefore, a God can easily be attained by the simple devotees rather than knowledgeable person or an enlightened soul.[18]

Divisions

Baladeva has categorized the nine fold division of *bhakti* into two types—

1. devotion according to the injunction of the scriptures i.e. *vaidhī* and
2. devotion out of love i.e. *ruci.*

In *vaidhī* type of devotion the devotee remains aware of the majesty and grandeur of the God and worships Him according to the different formalities prescribed in different scriptures. In the latter form i.e. *ruci* type of devotion, the devotee loves Him and worships Him without sticking to any rituals.

The first type of devotees are called as *svanniṣṭha* or *dṛpta.* These devotees worship the Lord having four arms. They meditate on all the attributes of the Lord. Baladeva identifies that Lord with Aniruddha, the Lord of upper most region i.e. the Lord of *Śvetadvīpa.*

In *ruci* type of *bhakti* the devotees are full of love, there is no hesitation or formality. A complete suppression of the Lordship of the Lord by His graceful charm attract the devottees. These devotees worship that form of the Lord which possess specific attributes. Baladeva says that these devotees donot have any fear or disgrace. They just regard Him as one of their relation but not as God.[19] The devotees are called as *Ekāntins.*

Jīva Goswāmī explains that ruci *bhakti* has a two fold nature. First, there is a spontaneous flow of intense feeling of devotion (i.e. *rāga*). This is called as *Rāgātmikā.*[20] Secondly, a human being unable to experience the said nature of devotion exerts by means of different practices to enjoy the similar kind of bliss. This kind of devotion which flows in the heart of an

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aspirant is known as *Rāgānugā.* This very state of spiritual experience or divine ecstasy is known as *ruci bhakti* according to Baladeva. This *bhakti* is the highest of all kinds of devotion.

यद्यपि सर्वभक्तसाधारणी तस्य वश्यता, तथापि एषु तस्याः पराकाष्ठेति सर्वश्रेष्ठसिद्धिः। तस्मात् रुचिवर्त्मना अनुवृत्तः श्रेयानिति।[21]

These type of devotees worship the Lord in the form of a human child that of Rāma or Kṛṣṇa suckling to the breast of Kauśalyā or Yaśodā.

रुच्यात्मकेन नृलिङ्गः परिपूज्यते।
कान्तिमाला-नृलिङ्गः यशोदास्तनन्धयः कौशल्यास्तनन्धयश्चेति।[22]

Baladeva also cites some examples from *Bhāgavatapurāṇa* to illustrate his view point. Devotion is understood as both means and end.[23]

Conclusion

(i) Devotion is the highest religion of all individuals.

(ii) Selfless and unalloyed devotion pleases the God. It is beyond the worldly affair.

(iii) The result is the steadiness of mind, purity in heart, attainment of the highest knowledge, realizing the blissful state. The purity in three levels are quite important.

(iv) Baladeva advocates both knowledge and devotion equally well.

(v) He emphasies the *sākāra* form of worship as it is easy for an individual to realise the supreme God than the *nirākāra* form.

References & Notes

1. *Bha. Gītā*, VII, 16-17.
2. *Yajurveda*-XV, XXV, 13.
3. *Bṛ. Up.*- 1.47.
4. *Devī Bhā*-p. VII, 37.
5. *P.R.*, VI., 47.
6. *G.B.B.*, 1.1.
7. *P.R.* VIII. 1.
8. *P.R.* VIII. 1. cf.
9. *Bhā. Pu.* IX. 4.63.
10. सोपपत्तिकया तया तु अधीतया तावति वर्त्यं परमार्थं तस्मिन्नसौ स्थिरीभवति इति आवश्यकं तदध्ययनम्। G.B. 1.1.1
11. Rāmānuja's *Śatadūṣaṇī, vāda.* 25
12. *S.R.* 1.32
13. *G.B.* 3.3.5
14. *P.R.* VIII 12
15. *Bhakti-Rasāmṛta-Sidhu. (Ppurva) (B.R.S.)* II. 131
16. *G.B.* III. 2.1

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17. X. 26
18. *G.B.B.*-XII. 5
19. *S.R.*II. 14
20. *B.R.S.* II. 131
21. *G.B.* III. 3.31
22. *P.R.* VII. 5
23. *G.B.B.* XVIII. 55

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UṂĀSAHASRAM : A PHILOSOPHICAL PERSPECTIVE

S. Ranganath

कर्मणा यथाविधि द्विजातयो यतन्ति यां
ब्रह्मणा यथाश्रुतं स्तुवन्ति यामधीतिनः।
चेतसा यथागुरूक्ति चिन्तयन्ति यां विदः
सा परा जगत्रयीजनन्यजा जयत्युमा।। (8.21)

Introduction

Indian culture has been glorified by the manifestation of the Supreme through illustrious godmen and perfect masters. In any scripture in relation to the reality, one can discern that the real expresses itself through the master and the master inturn enlightens the Real. Thus it calls for great jñānīs with unparalleled learning, uncanny insight and universal penance to work with rapport on the traditions of Brahmavidyā and transactions of Śrī Vidyā. It is here, diffidance daunts the dilligent and diligence demands the doughty and when this actual need in the world was felt, there emerged Śrī Vasista Ganapathi Muni on the scene, who was a veritable embodiment of all that is blessed, of all that is pure, consecreated in love and joy of all that is good and great, of all that is pure and serene and of all that is in consonance with the auspicious.

A heart rent by sorrow, a soul under the sway of dualities, a life lacerated by dejection and delusion needs the grace of a guru of the calibre of Ramana, so that the śiṣya Ganapatimuni on account of the compassion of guru and his mercy gets enlightment as stated in *Kulārṇavatantra* :—

देवतारूपधारित्वात् शिष्यानुग्रहकारणात्।
कारुण्यामृतपूर्तित्वात् देशिकः कथितः प्रिये।।[2]

Ignoring the aberrations of praise and blame, and having an abiding existence in the advaitic experience as stated by Gauḍapāda in his *Māṇḍūkyakārikā*.

निवृत्तेः सर्वदुःखानाम् ईशानः प्रभुरव्ययः।
अद्वैतः सर्वभावानाम् देवस्तुर्यो विभु स्मृतः।।[3]

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Ganapatimuni with his penetic power and grace of guru composed many works pertaining to different branches of learning, like works pertaining to Āyurveda, Jyotiṣya, Mantraśāstra, Dharmaśāstra, Vedāntaśāstra and Kāvyaśāstra, out of which I have selected *Umāsahasram*, which is indeed the magnum opus of Ganapati Muni consisting of thousand verses divided into forty Stabaka's of twentyfive verses each. Four Stabaka's constituting a Śataka of which there are ten composed in variety of metres like Vṛtta, Āryā, Pañcacāmara, Tanumadhyā, Gīti, Upajāti, Madalekhā, Anuṣṭup, Lalitā, Rathoddatā, Upagīti, Svāgatā, Kumāralalitā, Campakamālā, Praharṣiṇī, Pramāṇikā, Maṇibandhā, Viyoginī, Naramanoramā, Supratiṣṭhā, Indravajrā, Dodhakam, Śikhariṇī, Vaṁśastha, Hariṇī, Śakvarī, Atiśakvarī, Pādākulakam and so on, which was revealed to Muni in measured words by the seer Ramana. Whatever he learnt from his revered father through initiation, whatever he gathered from the tantric works of the ancient masters of the path, whatever he had heard from the most sacred esoteric groups, whatever he had known in various ways by looking into Itihāsa, whatever he had seen and experienced in the course of his extensive Tapas, he has explained in appropriate contexts in this work as he himself points out :—

दर्शितं रमणस्यर्षेयावद्वाक्यैर्मिताक्षरैः।
यावच्च पितृपादानाम् विज्ञातमुपदेशतः।।
तत्तेभ्योऽवगतं यावत्प्राचामाचारशासिनाम्।
यावत्परमपुण्यासु कुलगोष्ठीषु च श्रृतम्।।
विदितं विविधं यावदितिहाविलोकनात्।
यावदप्यात्मना दृष्टं तपता विपुलं तपः।
अत्र स्तोत्रे प्रसङ्गेषु समस्तं तत्प्रदर्शितम्।।[4]

In this great poem every word has to be read and its beauty enjoyed. It is very difficult to be selective, this gem of a poem has been set in the gold of a lucid Sanskrit commentary by the foremost disciple of Śrīvāsiṣṭhagaṇapatimuni, Śrīkapāliśāstriyar well known among the spiritual seekers and literary savants. It was no wonder that Śrīkapāliśāstriyar himself steeped in yoga and tapas, equipped with an erudition of no mean order, renowned for his scholarship in the language of the gods, famed as an adept in mantra, tantra, Ayurveda and jyotiṣa and all the śāstric lore, was able to bring out in his commentary entitled *Prabhā* the intricacies of thought, the wealth of feeling, the beauty of the scintillating style, the delight of diction, the elevating melody and rythm, the various names, shades, colours which go to make the grand poem.[5]

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Śrīkapāliśāstriyar called the commentary *Prabhā*—the light which indeed is the delight that emanated from the effulgence of Śrīvāsiṣṭha-gaṇapatimuni and justified his writing by saying that it was like offering *Arghya* of Gaṅgā to Gaṅgā itself—

गंगायाः तीर्थमादाय तस्यां तस्यै जलाञ्जलिः।

Śrīkapāliśāstriyar said in all humility that his main reason for writing the commentary was to prevent the cessation of the progeny of knowledge—

विद्यासन्तानविच्चेछेदो मूलकारणम्।

II

The date of composition of the work

The stotra was begun on Tuesday, the sixth day of the dark fortnight in the month of Kārtika in the year Piṅgala and was finished on Sunday, the eleventh day of the bright fortnight in the month of Mārgaśīra the author having taken a vow to complete it in twenty days :—(15.8.1922-04.09.1922)

प्लवंगे कार्तिकेकृष्णे षष्ट्यां मङ्गलवासरे
स्तोत्रमेतत् समारब्धं एकादश्यां शुक्लपक्षे मार्गशीर्षेरवेर्दिने
नीतं समाप्तिं विंशत्या दिनानां व्रतिना मया।।[6]

Division of the work

The thousand verses of the text is divided into forty Stabaka's of twentyfive verses each. Four Stabaka's constituting a Śataka of which there are ten. All the verses in a Stabaka are of the same metre, while the Stabaka's themselves are composed in different metres.. In keeping with the characteristics of Mahākāvya *pkavṛttabhavaiḥ padyaiḥ avasānē anyavṛttakaiḥ* as propounded by Viśvanātha in his monumental work *Sāhityadarpaṇa* chapter I : The first verse of each Stabaka is a benedictory verse extolling the smile of the goddess. If all the first verses of the forty Stabaka's are read together, one is wonderstruck at the variety of ways in which the poet describes the smile of the goddess. The last verse in each Stabaka gives the name of the metre employed in that Stabaka. As such, if one memorises all the last forty verses in each Stabaka, one would have no difficulty in recognising the various metres in which Sanskrit verses are couched.

Subject matter

The mode of creation, the supreme form of the great goddess, the forms of the vedic and tantric dieties, means of getting their favour, yogic experiences achieved by the grace of the goddess, the essential principles of Daśamahāvidyās, method of worshipping them and the fruits of such worship, practice of *vidyā* enunciated in the upaniṣads are some of the

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profound topics dealt with in the text, backed up by the authority of the śāstras and the authenticity of self experience combined with the rare poetic feeling and charm.

Style of the work

Umāsahasram has the music of the metres and the elegance of expression to hold the readers spellbound. Lovers of Sanskrit poetry, students of rhetorics and the diligent critics will find a delectable feast in this grand poem. The goddess is potrayed as the daughter of the Himālayas and there are charming descriptions about her birth, childhood, youth, marriage and love. Artistic potrayals, deft and delicate delineations and delightful descriptions abound. When the poet talks of the ravishing smile, the gracious glance and the glory of the name of goddess reminding us of Śaṅkara's Saundaryalaharī and Mūkaśaṅkara's *Mūkapañcaśati.* Various rhetorical qualities like *Ōjas, Prasāda* and *Mādhurya* pervade the whole work and make it a vibrant vehicle of soul filling poetry,[7] thus justifying the statement of Shelly-Poetry beautifies philosophy and philosophy edifies poetry.

III

In this background, an attempt is made here to highlight some of the concepts presented in the work as a sample survey :

No way to realise the goddess unless one has the grace of a guru is nicely elucitated by Ganapathi Muni in the third stanza of Dvitīyastabaka :

करोति या बिभर्ति या निहन्ति या जगत्त्रयम्
समन्ततो विभाति या न दृश्यते क्वचिच्च या।
अतीव गुप्तरूपिणी गुरूपदेशमन्तरा
न शक्यते बुधैश्च बोद्धुमन्धकारिसुन्दरी।।[8]

The stanza is crucial as the former half narrates the *Taṭasthalakṣaṇa* of Brahman and the latter half depicts the grace of the guru.

The former half of the stanza करोति या बिभर्ति या निहन्ति या जगत्रयम् delinates the so called creation of the universe in keeping with the scriptural passages like :

यतो वा इमानि भूतानि जायन्ते। येन जातानि जीवन्ति। यत्प्रयंत्यभिसंविशन्ति।[9]

Whence indeed these beings are born, whereby when born, they live, departing they enter.

Creation of the universe is nothing but the play of the goddess as the Vedanta Sūtra : lokavattu līlākaivalyam[10] would have it. The same thought echoes in the following statement of *Tripurārahasya* —

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क्रीडा ते लोकरचना सखा ते चिन्मयःशिवः।
आहारस्ते सदानन्दो वासस्ते हृदयः सताम्।।[11]

Again Śaṅkarabhagavatpādācārya in his Śivānandalaharī states

क्रीडार्थं सृजसि प्रपञ्चमखिलं क्रीडामृगास्ते जनाः।[12]

To realise the nature of the goddess, it becomes imperative on the part of the devotee to get the grace of guru which inturn leads him to the grace of the goddess.

Guru

In the term guru the two letters "Gu" and "ru" meaning darkness and remover suggests that he removes the ignorance in the form of darkness by shedding the eternal light in the form of knowledge :—

गुकारः अन्धकारः स्यात् रु शब्दः तन्निरोधकृत्।
अन्धकारनिरोधित्वात् गुरुरित्यभिधीयते।।[13]

अज्ञानतिमिरान्धस्य ज्ञानाञ्जनशलाकया।
चक्षुरुन्मीलितं येन तस्मै श्रीगुरवे नमः।।[14]

The realisation of the supreme principle arises solely because of the guru, the lord and his grace states Śaṅkarabhagavatpādācārya in stanza five hundred and eighteen of his *Vivēkacuḍāmaṇiḥ* :—

स्वराज्यसाम्राज्यविभूतिरेषा भवत्कृपाश्रीमहितप्रसादात्।
प्राप्ता मया श्रीगुरवे महात्मने नमो नमस्तेस्तु पुनर्नमोस्तु।।[15]

[This splendour of the sovereignity of self effulgence has been bestowed on me by the virtue of the supreme majesty of thy gracious condescension. Salutations to thee, Oh glorious master, the great! salutations again and again].

The opening verse of *Śataślōkī* says that the peerless Guru confers on his disciple His own stature—स्वीयं साम्यं विधत्ते[16]. Any amount of erudition and verbal acquaintance with the śāstra and reasoning, however sharp in connection thereof on the part of the seeker would be of no avail without the grace of the guru states *Kaṭhopaniṣat* –

नैषा तर्केण मतिरापनेया प्रोक्ताऽन्येनैव सुज्ञानाय[17] and अनन्यप्रोक्ते गतिरस्ति नास्ति।[18]

Vārāhī Upaniṣad one of the minor upaniṣad substantiates the same view :—

दुर्लभा सहजावस्था दुर्लभं तत्त्वदर्शनम्।
दुर्लभो विषयत्यागो सद्गुरोः कृपया विना।।[19]

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Without the grace of the guru one cannot rejoice in one's pristine form, one cannot have realisation and one can't even have control over one's senses. One who has got this Gurukṛpā will reside in his Kṛpā which is in his pristine form. When the ego has been erased and is enjoying his supreme bliss states in his *Ātmavidyāvilāsa* :—

श्रीगुरुकृपया सच्चित्सुखनिजरूपे निमग्नधीर्मौनी।
विहरति कश्चन विबुधः शान्तो दान्तो नितान्तमुदितान्तः।।[20]

The Gurukṛpā can lead to the devotee's emancipation states Gurugītā :—*Mōkṣamūlaṃ Gurōḥ Kṛpāḥ.*[21] Sarvavēdāntasiddāntasāra saṅgraha of Śaṅkara states that god himself manifests in his infinite mercy assuming the human form of the guru :—

जन्मानेकशतैः सदादरयुजा भक्त्या समाराधितः
भक्तैर्वैदिकपेक्षणेन विधिना सन्तुष्ट ईशः स्वयम्।
साक्षाच्छ्रीद्गुरुरूपमेत्य कृपया दृग्गोचरः सन्प्रभुः
तत्त्वं साधु विशोध्य तारयति तान् संसारदुःखार्णवात्।।[22]

The lord, being pleased with the unflinching devotion and worship in the prescribed manner, extending over many lives on the part of the seeker, manifests himself in his inifinite way in the human form of the guru, thereby becoming accessible to the Śiṣya for Suśrūṣā and Vicāra which culminate in his crossing over the perilious ocean of Saṃsāra as it happened in case of Kāvyakaṇṭhagaṇapatimuni, who had the grace of Ramaṇa and Kapālaśāstriyar who had the grace of Kāvyakaṇṭhagaṇapatimuni.

Ācārya is none other than the ultimate principle itself states Uddhavagītā : Ācāryaṃ Māṃ Vijānīyāt[23]—know for certain that the Ācārya is myself. It is evident therefore that for securing the appropriate devotional attitude, as has been explained already, it is vital that every devout aspirant should look upon his guru, the lord and his own ātman as non-different as the Tattvasudhā commentary states :—

परमाद्वैतविज्ञानं कृपया वै ददाति यः।
सोऽयं गुरुर्गुरुसाक्षाच्छिव एव न संशयः।।[24]

Śivatattvasudhānidhi states that He alone, who graciously bestows the supreme the input of the *mahāvākya* is the Guru the greaet, none other and there is no doubt whatsoever that He is verily Śiva himself :—

महावाक्यार्थदो यस्तु स गुरुः परमः शिवः।
तत्त्वोपदेष्टुरधिको स गुरुः स हि शङ्करः।।[25]

It is precisely in this respect that Mānasōllāsa declares that

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Dakṣiṇāmūrti is manifest in different forms as Īśvara, Guru and Ātman and is all pervading like ether :—

ईश्वरो गुरुरात्मेति मूर्तिभेदविभागिने।
व्योमवद्व्याप्यदेहाय दक्षिणामूर्तये नमः।।[26]

Śrīcandraśēkarabhāratī Mahāsvāmigal opens his commentary on the Vivēkacūḍāmaṇi wherein he states that—I incessantly adore in my heart Dakṣiṇāmamūtri the ocean of mercy, who destroys the dense darkness of Avidyā and who to salvage men drowned in the ocean of Saṃsāra, descended down to the earth in the form of Śrīnṛsiṃhaguru :—

संसारसागरनिमग्नजनोद्दिधीर्षुः योऽवातरच्छ्रिवनृसिंहगृरूरर्धलेन।
जाड्यान्धकारहरणं करुणा समुद्रं तं दक्षिणायमनिशं हृदि भावयामि।।[27]

The same is echoed by Tōṭakācārya in his Śrutisārasamuddharaṇa :—

भव एव भवानिति मे नितरां समजायत् चेतसि कौतुकिता।
मम वारय मोहमहाजलधिं भव शङ्करदेशिक मे शरणम्।।[28]

Seized by delightful amazement, have I ever been in the realisation that thcu art Īśvara himself, O Śaṅkara, my revered guru! Grant me refuge and ward off the ocean of ignorance.

We may conclude our discussion on the concept of guru in the words of Gaṇapatimuni with his two statements in Ramaṇacatvāriṃśat (stanzas 15 and 22) :—

केचिध्योगविदां पुरःसर प्रज्ञानिबुध्या परे इति
साधुः कश्चिदितीतरे गुरुधिया केप्यङ्घ्रिपद्मं तव।
सेवन्ते रमणाभिधान मनुजक्षेमाय जातक्षितौ
द्वित्रास्त्वां गिरिजाङ्कपीठनिलयं जानन्ति देवं गृह्य।।[29]

Revering thy holy feet, some regard thee as the foremost among yogīs; some as a jñānī, others as an ascetic and still others as their guru! Oh thou who art born on this earth as Ramaṇa for the good of humanity! only two or three (among men) can recognise this (human) Ramaṇa as that celestial Skanda seated on the lap of holy Umā.

Again,

अन्तर्यश्च बहिर्विधूततिमिरं ज्योतिर्भयं शाश्वतं
स्थानं प्राप्य विराजते विनमतामज्ञानमुन्मूलयत्।
पश्यन्विश्वमपीदमुल्लसति यो विश्वस्य पारे पर-
स्तस्मै श्रीरमणाय लोकगुरवे शोकस्य हन्त्रे नमः।।[30]

Salutations to Śrīramaṇa, the universal master, the dispeller of misery

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from the world, the one who chases away the darkness of his devotees and displays himself as the eternal consciousness in the heart, blazing both within and without, bereft of the least trace of ignorance—the one who, though seeing creation (the world) shines as the Supreme Truth transcending the creation (the world).

Through a beautiful metaphor, Gaṇapatimuni highlights the fundamental aspects of vedānta viz. :—Avidyā (ignorance) in the thirteenth stanza of the fourth Stabaka :—

तामाहुरविद्यां बीजं संसारवृक्षराजस्य।
सर्वरसफलयुतस्य प्रारब्धजलेन देवि दोहदिनः।।[31]

This Avidya or Nescience is the root cause for the cycle of births and deaths, Saṃsāra has been metaphysically narrated as a forest, a wheel, a dreadful thing, a serpent, an ocean, a prison, a path, a bondage, a tree and so on by Śaṅkarabhagavatpādācārya in his लक्ष्मीनृसिंहकरावलम्बस्तोत्र :- संसारदावदहन, संसारजाल, संसारकूप, संसारभीकर, संसारसर्प, संसारसागर, संसारवृक्ष, संसारघोर, संसारकारागृह संसाराघ्व and so on but what concerns us for the present purpose is the comparisons of Saṃsāra to a tree not only in लक्ष्मीनृसिंहकरावलम्बस्तोत्र, but also in the 147th stanza of Vivēkacūḍāmaṇi :—

बीजं संसृतिभूमिजस्य तु तमो देहाभूधीरङ्कुरः
रागः पल्लवमम्बु कर्म तु वपुः स्कन्धोऽसवः शाम्बिकाः।
अग्राणीन्द्रियसंहतिश्च विषयाः पुष्पाणि दुःखं फलं
नानाकर्मसमुद्भवं बहुविधं भोक्ताऽत्र जीवः खगः।।[32]

Ajñāna is the seed of this संसार, the shoot is the mistaking of the body as the *ātman*. Desire is the tender sprout, karma is the water, the body is the trunk. The *prāṇas* are the branches, the contact of the senses with the objects are the tendrils, the sense objects are the flowers, suffering is the fruit arising from different *karmas*, the experiencer is the Jīva, the bird who eats the fruit.

While elucidating this stanza Śrīcandraśēkharabhārati Mahāsvāmigal states that Saṃsāra has five waves viz :—Klēśa, Avidyā, Asmitā, Rāga, Abhinivēśa. (Misery, Nescience, super imposing what is not there on what is there, Bondage, Fear of death). In this context it is imperative on our part to examine the concept of Avidyā in some detail to place the above stanza in a proper perspective :—

Avidyā has no beginning and it is Anādi states the popular statement—

Jīva īśō viśuddhacit tathā jīvēśayōrbhidhā.
Avidyā taccītōryōgaḥ ṣaḍasmākamanādayaḥ ...

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and it is precisely in this direction that it should be avoided, as this Avidyā is death and Vidyā is immortality.

अविद्यया मृत्युं तीर्त्वा विद्ययाऽमृतमश्नुते[33]. To cross over this ignorance six students approached the master in Prasnōpaniṣat who declares अविद्यायाः परं पारं तारयसि।[34]

You will cross over the ocean of ignorance.

Those who are in *Avidyā* and trying to educate others is like the blind leading the blind states *Kaṭhōpaniṣat* :—

अविद्यायामन्तरे वर्तमानाः स्वयंधीराः पण्डितं मन्यमानाः।
दन्द्रम्यमाणा परियन्ति मूढाः अन्धेनैव नीयमाना यथान्धाः।।[35]

Vidyāraṇya in his *Jīvanmuktivivēka* compares Vidyā or a day to knowledge and *Avidyā* or ignorance to night :—विद्या दिनं प्रकाशत्वात् अविद्या रात्रिरुच्यते।[36]

Saṅkṣēpaśārīraka narrates the locus and object of *Avidyā* :—

आश्रयत्वविषयत्वभागिनी निर्विभागचितिरेव केवला।
पूर्वसिध्यतमसो हि पश्चर्मा नाश्रयो भवति नापि गोचरा।।[37]

Un-differentiated consciousness is the locus as well as the object of *Avidyā*, the embodied soul and the Īśvara that come into being subsequent to *Avidyā* can neither be the locus nor the object of which exists prior to them.

The same is substantiated in Svārājyasiddhi :—

अज्ञोस्मीन्यनुभवनादनाय्यबांधश्चिन्निष्ठश्चितिविषयास्तमो यथेन्दुम्।
प्रच्छाद्यस्फुरति चित्तं चितैव भूयो विक्षिप्य भ्रमयति हन्त दुर्निरूपः।।[38]

As an experiencer "I am ignorant" reveals this beginningless ignorances is based on consciousness and makes it its object. Just as Rāhu conceals and nevertheless is manifestes by the moon, so also ignorance is concealed and is revealed by consciousness. It protects the world and deludes the individual. Alas! it is very difficult to define it.

This *Avidyā* conceals the true nature of reality; it might however be said to be the seed for initiating action, just as blindness is the cause of one's falling into a pit states Śaṅkara in his *Bhāṣyā* on *Bṛhadāraṇyakōpaniṣat* (1.4.17) :—

वस्तुस्वरूपावरणात्मिका हि सा, प्रवर्तकबीजत्वं तु प्रतिपद्यते अन्धत्वमिव गर्तादिपतन-प्रवृत्तिहेतुः।[39]

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This makes it clear concealment offers the incidence for the projection of the universe, brought about by the arising of the *Vāsanā*'s latent in *Avidyā*.

Thus *Avidyā* by itself a source of in-equality can be the creator of in-equality because of the tendencies acquired as a result of previous action motivated by love, hatred etc., states of Śaṅkara :—

नयाविद्या केवला वैषम्यस्य कारणं एकरूपत्वात्।
रागादिक्लेशवासना त्वविद्या वैषम्यकरी स्यात्।।[40]

He who is under the sway of ignorance is unable to establish it. In consideration of the nature of reality, it is established that there is no ignorance :—

अविद्यावानविद्यां तान्न निरूपयितुं क्षमः।
वस्तुवृत्तमतोऽपेक्ष्य नाविद्येति निरस्यते।।[41]

There is no ignorance apart from the mind. The mind alone is ignorance, the cause of the bondage, *saṃsāra*. When that is destroyed, all else is destroyed and when it is manifested, everything else is manifested states Śaṅkara in *Vivēkacūḍāmaṇi* :—

न ह्यस्त्यविद्या मनसोऽतिरिक्ता मनोह्यविद्या भवबन्धहेतुः।
तस्मिन्विनष्टे सकलं विनष्टं विजृंभितेऽस्मिन् सकलं विजृंभते।।[42]

What is mind? If one searches to find out then there is no separate entity as mind states Ramana in *Upadēśasāra* :—मानसं तु किं मार्गणेकृते नैवमानसं मार्गआर्जवात्।[43]

It is exactly in this context that Gauḍapādācārya in his *Māṇḍūkyakārikā* states :—*Amanāskaḥ sadā śuciḥ*.[44] One who has reached the mindless state is ever pure.

One involves in doing all kinds of mundane activities and is in delusion and only through the grace of guru he can cross over *Avidyā* states Sadāśivabrahmēndra in his *Ātmavidhyāvilāsa* :—

स्वविद्यैकनिबद्धः पूर्वन्कर्माणि मुह्यमानः सन्।
दैवाद्विधूतबन्धः स्वात्मज्ञानान्मुनिर्जयति।।[45]

Our Atman is always acquired but we think that we have not got it on account of our ignorance. Once this ignorance is dispelled, we realise that we have got it just as the necklace in the neck of the lady, states Śaṅkara in his *Ātmabōdha* :—

आत्मा तु सततं प्राप्तः आप्राप्तवदविद्यया।
तन्नाशे प्राप्तवद्भाति स्वकण्ठाभरणं यथा।।[46]

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In this state the devotee realises that I am Brahman, due to the grace of Guru.

ब्रह्मैवाहंकिल सद्गुरुकृपया।।[47]

If we can contemplate on how can there be *Vidyā* without *Avidyā* and can *Vidyā* exist independently, the answer given by *Ramana in* his is that *Vidyā* is our eternal immanent form and not *Avidyā* :—

विद्या कथं भाति न चेदविद्या विद्यां विना किं प्रविभात्यविद्या।
द्वयं च कस्येति विचार्यमूले स्वरूपनिष्ठा परमार्थविद्या।।[48]

Conclusion

The magnum opus of Gaṇapatimuni composed as an integral part of tapas has the potency of *Mantraśāstra* and fit to be used as a *Parayāṇa-grantha. Umāsahasram* is an integrated study of *Brahmavidyā* and a careful study of it makes the seeker get transformed by a master's grace into the sublimity of love and the substance of perfection as the trace of hatred, a vestige of egotism, a spark of jealousy, a flame of fury, a wrench of pain, a twist of disgust and a turn of arrogance gets extinguished, quest for truth begins with the conquest of untruth, the quest for knowledge is set off by the conquest of ignorance; the quest for light is set out by the conquest of darkness, the quest for deathlessnessis advanced by the conquest of death and the quest for the life divine is generated by the conquest of the life mundane and finally one may conclude this note with the following words of Gaṇapatimuni :—

जयतु भरतक्षोणीखण्डं विषादविवर्जितं
जयतु गणपतिस्तस्या क्षेमं विद्यातुमना मुनिः।
जयतु रमणस्तस्याचार्यो महर्षिकुलालयो
जयतु च तयोर्माता पूता महेशविलासिनी।।

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जीवदीपः

विश्वनाथस्वाईं

प्रणम्य श्रीजगन्नाथं गुरुञ्च तत्त्वदर्शिनम्।
तन्यते जीवदीपोऽयं विदुषां मोदहेतवे।।

1. पूर्वभाषः

परमात्मना विविधाः प्रजाः सृष्टाः। सृष्टासु तास्वपि तेन प्रविष्टम्। "तत्सृष्ट्वा तदेवानुप्राविशत्" इति कृष्णयजुर्वेदीय–तैत्तिरीयोपनिषत् 2/6 एव तत्र प्रमाणम्। परमात्मनः कर्मेदं मूर्त्तिग्रहणायैव। तत्र मूर्त्तौ वर्त्तमान आत्मा "जीवात्मा" भवति। जीवात्मनो मूर्त्तिरिदं शरीरमिति कथ्यते। योनिकोटिसहस्रेषु जीवात्मनः सृतिकारणजनितं शरीरमिदं भोगाधिष्ठानं भवति। शरीरं नूनं विनाशशीलम्, किन्तु जीवोऽविनाशी। श्रूयते तद्यथा सामवेदतलवकारशाखीयच्छान्दोग्योपनिषदि 6/11/3 आरुणिश्वेतकेतु–संवादे–जीवापेतं वाव किलेदं म्रियते न जीवो म्रियते।। इति। तथा च तत्रैव 8/12/1 इन्द्रप्रजापति–संवादे–मघवन् मर्त्यं वा इदं शरीरमात्तं मृत्युना तदस्यामृतस्याशरीरस्याऽऽत्मनोऽधिष्ठानम्।। इति। जीवः शरीरमभिसम्पद्य सुखं दुःखं चानुभवति। श्रूयते तद्यथा ऋग्वेदीयकौषीतकिब्राह्मणे 3/6 इन्द्रप्रतर्दन–संवादे–प्रज्ञया शरीरं समारुह्य शरीरेण सुखदुःखे आप्नोति।। इति। तथा च स्मर्यते भगवता मनुना 12/13–

जीवसंज्ञोऽन्तरात्माऽन्यः सहजः सर्वदेहिनाम्।
येन वेदयेत सर्वं सुखं दुःखं च जन्मसु।। इति।

प्रकृतोऽयं पुरुषो देहेन्द्रियसंघातरूपं शरीरमापद्यमानो धर्माधर्माश्रयैः कार्यकरणैः संयुज्यते। श्रूयते तद्यथा शुक्लयजुर्वेदमाध्यन्दिनवाजसनेयिशाखीयबृहदारण्यकोपनिषदि मुनिकाण्डे 4/3/8 ज्योतिर्ब्राह्मणे–स वा अयं पुरुषो जायमानः शरीरमभिसम्पद्यमानः पाप्मभिः संसृज्यते।। इति। स च प्रारब्धकर्मानुसारं यावदस्मिन् शरीरे स्थितिनिमित्तं कर्म विद्यते तावत्पर्यन्तं जीवति। श्रूयते तत्रैव खिलकाण्डे 6/2/13 प्राणसंवाद–ब्राह्मणे–स जीवति यावज्जीवत्यथ यदा म्रियते।। इति। तथा च उपदिष्टं महाभारते आश्रमवासिकपर्वणि। 34/8–

यावन्न क्षीयते कर्म तावत्तस्य स्वरूपता।
क्षीणकर्मा नरो लोके रूपान्यत्वं नियच्छति।। इति।

जीवशरीरे साधारणतः कौमारं यौवनं जरा चेत्यवस्थात्रयं क्रमशो जायते। अनन्तरं शीर्णशरीरा–

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ज्जीवात्मन उत्क्रान्तिर्भवति। उत्क्रान्तिर्नाम देहाज्जीवादेरपसरणं मरणं वेति कथ्यते। तदुक्तं श्रीमद्भागवते 3/31/44–

जीवो ह्यस्यानुगो देहो भूतेन्द्रियमनोमयः।
तन्निरोधोऽस्य मरणमाविर्भावस्तु सम्भवः।। इति।

विशेषत उत्क्रान्तिनिमित्तं कौमारयौवनजरारूपाणामवस्थानामतिक्रमणं नापेक्ष्यते। अधर्मवृद्धिरपि आयुः-क्षयकारणं भवति। वेदशास्त्राणामनभ्यासात्, स्वीयाचारपरित्यागात्, आलस्यात्, भक्षणीयदोषाच्च अधर्मोत्पत्तिर्जायते, यतो हि अनन्तरमल्पकालेऽपि जीवस्य उत्क्रान्तिः सम्भवति। तदुपदिष्टं भगवता मनुना 5/4–

अनभ्यासेन वेदानामाचारस्य च वर्जनात्।
आलस्यादन्नदोषाच्च मृत्युर्विप्राञ्जिघांसति।। इति।

2. उत्क्रान्तिः

शरीरात् जीवस्य केन भावेन उत्क्रमणं भवति तदत्र आलोच्यते। शरीराभ्यन्तरे वर्त्तमानं पित्तं प्रकुपितं भूत्वा इन्धनं विनाऽपि तीव्रवायुसञ्चालनात् दीप्यमानं भवति, तथा च सर्वमर्मस्थानानि भिनत्ति। ततः उदाननामकः शरीरस्थो वायुः ऊर्ध्वमुखो भूत्वा जलीयसमस्तभुक्तपदार्थानामधोगतिं निरुणद्धि। तदा वेदनाव्यथितो जीवो जडशरीरमिदं सर्वतोभावेन विहाय अन्यत्र गच्छति। तदुपदिष्टं महाभारते आश्वमेधिकपर्वणि 17/5–17 सिद्धमहर्षिणा–

ऊष्मा प्रकुपितः काये तीव्रवायुसमीरितः।
शरीरमनुपर्येत्य सर्वान् प्राणान् रुणद्धि वै।।

अत्यर्थं बलवानूष्मा शरीरे परिकोपितः।
भिनत्ति जीवस्थानानि मर्माणि विद्धि तत्त्वतः।।

ततः सवेदनः सद्यो जीवः प्रच्यवते क्षरात्।
शरीरं त्यजते जन्तुश्छिद्यमानेषु मर्मसु।। इति।

मार्कण्डेयपुराणे 10/49–50 पक्षिपुत्रमुखेन भगवता व्यासदेवेन एतदनुरूपमुक्तम्–

ऊष्मा प्रकुपितः काये तीव्रवायुसमीरितः।
भिनत्ति मर्मस्थानानि दीप्यमानो निरिन्धनः।।

उदानो नाम पवनस्ततश्चोर्ध्वं प्रवर्त्तते।
भुक्तानामम्बुभक्ष्याणामधोगतिनिरोधकृत्।। इति।।

यदा जरादिकारणात् पुरुषो मरणासन्नो भवति तदा अत्यन्तं निर्बलतां प्राप्य अचेतो जायते। तदा स न किञ्चित् परिचिनोति। तदा तस्य चित्तमुत्क्रामति। अतस्तदा स न शृणोति न पश्यति न वदति न चिन्तयति। तदा मुख्यप्राणे सर्वेषां लयो भवति। मुमूर्षुः पुरुषो यदा अस्माच्छरीरादुत्क्रामति तदा सर्वैरेतैरिन्द्रियैः सह उत्क्रामति इति कौषीतकिब्राह्मणे श्रूयते। तद्यथा 3/3–4–यत्रैतत्पुरुष आर्त्तो

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मरिष्यन्नाबल्यं न्येत्य संमोहं न्येति तदाहुः। उदक्रमीच्चित्तम्। न शृणोति न पश्यति न वाचा वदति न ध्यायत्यथास्मिन् प्राण एवैकधा भवति।। स यदाऽस्माच्छरीरादुत्क्रामति सहैवैतैः सर्वैरुत्क्रामति।। इति।

प्रलयप्रसङ्गेन जीवस्योत्क्रमणं भगवता मनुना 1/55 अपि स्मर्यते–

तमोऽयं तु समाश्रित्य चिरं तिष्ठति सेन्द्रियः।
न च स्वं कुरुते कर्म तदोत्क्रामति मूर्त्तितः।। इति।

जीवनावसरे यः खलु पुरुषो मिथ्यासाक्ष्यवक्ता मिथ्यावादी वेदनिन्दको मिथ्यानुशासनकारी वा भवति तस्य अज्ञानतो मृत्युर्भवति। तस्य च मृत्युसमये पूतिगन्धमयाः कूटमुद्गरधृतहस्ता अत्यन्तं भयङ्करा यमदूताः तत्सम्मुखे उपस्थिता भवन्ति। तदा तान् दृष्ट्वा सः कम्पितशरीरेण भ्रातृमातृपुत्रादीन् आहूय निरन्तरं रोदनं करोति। तदा तस्य वचनं नावबोद्धुं शक्यते, तच्च एकवर्णमयं भवति। तस्य दृष्टिर्धूननशीला च भवति। तथा च दीर्घश्वासकारणात् तन्मुखं शुष्कं जायते। अनन्तरं स जीव ऊर्ध्वश्वासग्रहणपूर्वकं दृष्टिभङ्गयुक्तो भूत्वा वेदनाग्रस्तो भवति, तथा च शरीरमिदं परित्यजति। तदुक्तं मार्कण्डेयपुराणे पक्षिपुत्रमुखेन व्यासदेवेन 10/59-63–

कूटसाक्षी मृषावादी यश्चासदनुशास्ति वै।
ते मोहमृत्यवः सर्वे तथाऽन्ये वेदनिन्दकाः।।

विभीषणाः पूतिगन्धाः कूटमुद्गरपाणयः।
आगच्छन्ति दुरात्मानो यमस्य पुरुषास्तदा।।

प्राप्तेषु दृक्पथं तेषु जायते तस्य वेपथुः।
क्रन्दत्यविरतं सोऽथ भ्रातृमातृसुतानथ।।

साऽस्य वागस्फुटा तात! एकवर्णा विभाव्यते।
दृष्टिश्च भ्राम्यते त्रासाच्छ्वासाच्छुष्यत्यथाननम्।।

ऊर्ध्वश्वासान्वितः सोऽथ दृष्टिभङ्गसमन्वितः।
ततः सवेदनाविष्टस्तच्छरीरं विमुञ्चति।। इति।

जीवनावसरे या व्यक्तिः अन्नजलादीनां दानं करोति सः मरणविपद्यपि प्रसन्नतामधिगच्छति। यः खलुः पुरुषः श्रद्धापूतभावेन अन्नादिं दद्यात् सः मरणकाले अन्नं विनाऽपि तृप्तिं प्राप्नोति। येन कदाचिदपि असत्यं नोक्तं, स्नेहव्यवहारे भेदभावो नाचरितः, यश्च आस्तिकः श्रद्धावान् च भवति स सुखपूर्वकं मरणं लभते। यः खलु देवब्राह्मणपूजारतः ईर्ष्याशून्यः कीर्त्तिमान् दानशीलो लज्जाशीलो भवति सः मरणकष्टं न लभते। यश्च कामवशात् उत्तेजनावशात् द्वेषकारणाद्वा धर्मं न परित्यजेत् स यथाचारी सौम्यो भवति। सोऽपि सुखमृत्युं लभते। तृषार्त्तव्यक्तिविशेषाय यः पानार्थं जलं न ददाति, ग्रीष्मे क्षुधायां च यः अन्नदानं न करोति सः मरणकाले क्षुधादिकष्टमनुभवति। धनदानिनो मरणकाले शीतं जयन्ति, चन्दनदानिनः तापं जयन्ति। ये च उद्वेगकारिणो न भवन्ति ते प्राणनिष्क्रमणकष्टं जयन्ति। ये मोहाज्ञानप्रदातारो भवन्ति ते महद्भयं प्राप्नुवन्ति। तथा च अधमाः नरा अत्यन्तं कठिनाभिर्वेदनाभिः पीड्यन्ते। तद्यथा उपदिष्टं मार्कण्डेयपुराणे 10/51-58–

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ततो येनाम्बुदानानि कृतान्यन्नरसास्तथा।
दत्ताः स तस्य आह्लादमापदि प्रतिपद्यते।।

अन्नानि येन दत्तानि श्रद्धापूतेन चेतसा।
सोऽपि तृप्तिमवाप्नोति विनाऽप्यन्नेन वै तदा।।

येनानृतानि नोक्तानि प्रीतिभेदः कृतो न च।
आस्तिकः श्रद्धधानश्च स सुखं मृत्युमृच्छति।।

देवब्राह्मणपूजायां ये रता नोऽनसूयवः।
शुक्ला वदान्या ह्रीमन्तस्ते नरा सुखमृत्यवः।।

यो न कामान्न संरभान्न द्वेषाद्धर्ममुत्सृजेत्।
यथोक्तकारी सौम्यश्च स सुखं मृत्युमृच्छति।।

अवारिदायिनो दाहं क्षुधाश्चानन्नदायिनः।
प्राप्नुवन्ति नराः काले तस्मिन् मृत्यावुपस्थिते।।

शीतं जयन्ति धनदास्तापं चन्दनदायिनः।
प्राणघ्नीं वेदनां कष्टां ये चानुद्वेगकारिणः।।

मोहाज्ञानप्रदातारः प्राप्नुवन्ति महद्भयम्।
वेदनाभिरुदग्राभिः प्रपीड्यन्तेऽधमा नराः।। इति।

3. जीवगतिः

हृदयगतनाडीनां हि उत्क्रमणमार्गो भवति। शरीरेऽस्मिन् यः हृद्देशः, यत्र किल जीवात्मनोऽवस्थानं तत्र एकशतं मूलभूता नाड्यः सन्ति। एतासां सर्वासां शाखाप्रशाखानाड्यो द्वासप्ततिकोटिसङ्ख्याका भवन्ति। तत्र सर्वत्र व्यानवायुश्चरति। द्वासप्ततिकोटिनाडीभ्यो भिन्ना अपरैका नाडी वर्त्तते। तस्याः नाम "सुषुम्णा" इति। सेयं नाडी हृद्देशादारभ्य मस्तिष्कस्य ऊर्ध्वभागपर्यन्तं निःसरति। अनया नाड्या उदानवायुः शरीरस्य ऊर्ध्वभागे सञ्चरति। यः खलुः जीवः पुण्यशीलस्तम् उदानवायुरयम् अपरप्राणेन्द्रियसहितं वर्त्तमानशरीरात् बहिष्कृत्य स्वर्गाद्युच्चलोकाभिधेयं पुण्यलोकं नयति, पापकर्मयुक्तं जीवं शूकरकुक्कुरादिपापयोनिं रौरवादिनरकं च नयति, तथा च यः जीवः पापपुण्योभयरूपकर्मणां फलभोगार्थमभिमुखी भवति तं मनुष्यलोकं प्रेरयति इति [1]कृष्णयजुर्वेदीयकठोपनिषदि 2/3/16, [2]सामवेदीयतवलकारशाखीय- च्छान्दोग्योपनिषदि 8/6/6, [3]मैत्रायण्युपनिषदि 6/21, [4]अथर्ववेदीयपिप्पलादशाखीयप्रश्नोपनिषदि 3/7 च श्रूयते। शरीरादुत्क्रमणात्परं जीवोऽयं वाय्वग्रसारी सन् सूक्ष्मशरीरधारणं करोति यत् खलु शरीरं पितृमातृनिमित्तकं न भवति। तदा कर्मानुसारं गतिस्तेन लभ्यते। सा च गतिस्त्रिविधा, अर्चिधूमनिम्नेत्याख्या भवति। अर्चिगतिः उत्तमा गतिर्यतस्तद्गतिपरायणस्य जीवस्य पुनर्जन्म न सम्भवति। धूमगतिः मध्यमा गतिः। ततः कालवशात् पुनर्जन्म सम्भवति। तृतीया गतिर्निम्ना भवति। तया प्रतिक्षणं जन्ममरणं सम्भवति। ये आस्तिकबुद्ध्या कर्म आचरन्ति ते अग्निरूपज्योतिरभिमानिदेवताद्युपलक्षितदेवयानमार्गे गच्छन्ति। श्रूयते तद्यथा छान्दोग्योपनिषदि

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5/10/1-2–ये चेमेऽरण्ये श्रद्धा तप इत्युपासते तेऽर्चिषमभिसंभवन्त्य- र्चिषोऽहरह्न आपूर्यमाणपक्षमापूर्यमाणपक्षाद्यान्षड्डुदङ्ङेति मासांस्तान्।। मासेभ्यः संवत्सरं संवत्सरा-दादित्यमादित्याच्चन्द्रमसं चन्द्रमसो विद्युतं तत्पुरुषोऽमानवः स एनान् ब्रह्म गमयत्येष देवयानः पन्थाः।। इति। तथा चोपदिष्टं भगवद्गीतायाम्–8/24–

अग्निर्ज्योतिरहः शुक्लः षण्मासा उत्तरायणम्।
तत्र प्रयाता गच्छन्ति ब्रह्म ब्रह्मविदो जनाः।। इति।

साधकाश्च मरणकाले सुस्थिरमनसा भक्तियुक्ताः सन्तः समाधिजसंस्कारेण च भ्रुवोर्मध्ये ऊर्ध्वगामिन्या नाड्या प्राणवायुं स्थापयित्वा परमं ब्रह्मपदं गच्छन्ति। तदुक्तं तत्रैव 8/10–

प्रयाणकाले मनसाऽचलेन भक्त्या युक्तो योगबलेन चैव।
भ्रुवोर्मध्ये प्राणमावेश्य सम्यक् स तं परं पुरुषमुपैति दिव्यम्।। इति।

साधको जीवपुरुषः शरीरत्यागसमये परमात्मनि लीनतां प्राप्तुं कातरप्रार्थनां करोति–मम इन्द्रियाणि प्राणवायुश्च विश्वव्यापिनि समष्टिवाय्वौ लीना भवन्तु, नश्वरोऽयं मम कलेवरः अग्नौ भस्मीभूतो भवतु, हे सच्चिदानन्दघन यज्ञमय भगवन्! मम पूर्वकृतं सुकृतं स्मर, मां मनसि स्थापय चेति। श्रूयते तद्यथा शुक्लयजुर्वेदीयकाण्वसंहितायाम् 40/17–

वायुरनिलममृतमथेदं भस्मान्तं शरीरम्।
ॐ क्रतो स्मर कृतं स्मर क्रतो स्मर कृतं स्मर।। इति।।

स च परमधामगमनसमये अर्चिमार्गस्य अग्न्यभिमानिदेवतां स्तौति। श्रूयते तद्यथा तत्रैव 40/18–

अग्ने नय सुपथा राये अस्मान् विश्वानि देव वयुनानि विद्वान्।
युयोध्यस्मज्जुहुराण मेनो भूयिष्ठां ते नम उक्तिं विधेमः।। इति।

वस्तुगत्या ये अकामा निष्कामा आप्तकामा आत्मकामा भवन्ति तेषां तत्त्वज्ञानिनां लिङ्गदेहरूप-प्राणस्य उत्क्रमणं शरीरान्तरग्रहणनिमित्तं न भवति। सद्यो मुक्तिभाजां तेषां सम्यग्दर्शननिष्ठानां गतिरागतिर्वा नास्ति। ब्रह्मसंलीनप्राणास्ते क्रमेण ब्रह्माधिगच्छन्ति। अत एव श्रूयते बृहदारण्यकोपनिषदि मुनिकाण्डे 4/4/6 शारीरब्राह्मणे–न तस्य प्राणा उत्क्रामन्ति ब्रह्मैव सन् ब्रह्माप्येति।। इति। तथा च श्रूयते तत्रैव खिलकाण्डे गतिब्राह्मणे 5/12/1–यदा वै पुरुषोऽस्माल्लोकात् प्रैति स वायुमागच्छति तस्मै स तत्र विजिहीते यथा रथचक्रस्य खं तेन स ऊर्ध्वमाक्रमते स आदित्यमागच्छति तस्मै स तत्र विजिहीते यथा अम्बरस्य खं तेन स ऊर्ध्व आक्रमते स चन्द्रमसमागच्छति तस्मै स तत्र विजिहीते यथा दुन्दुभेः खं तेन स ऊर्ध्व आक्रमते स लोकमागच्छत्यशोकमहिमं तस्मिन् वसति शाश्वतीः समाः।। इति। स एव जीवो विद्वज्जनानां ब्रह्मलोकप्राप्तिद्वारम् आदित्यमण्डलम् अतिक्रामति। अत एव श्रूयते छान्दोग्योपनिषदि 8/6/5–अथ यत्रैतदस्माच्छरीरादुत्क्रामत्यथैतैरेव रश्मिभिरूर्ध्वमाक्रमते स ओमिति वा होद्वा मीयते स यावत्क्षिप्येन्मनस्तावदादित्यं गच्छत्येतद्वै खलु लोकद्वारं विदुषां प्रपदनं निरोधोऽविदुषाम्।। इति। तथा च स्मर्यते पराशरस्मृतौ 3/32–

द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ।
परिव्राड्योगयुक्तश्च रणे चाभिमुखे हतः।। इति।

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ये खलु कामयमानाः इष्टापूर्त्तादिकं कर्म आचरन्ति ते धूमाद्यभिमानिदेवतोपलक्षितपितृयानमार्गे गच्छन्ति। धूममार्गेण गताः कर्मक्षयानन्तरं पुनस्तेनैव आवर्त्तन्ते। ते क्रमशः आकाशम् आकाशात् वायुं वायुतो धूमं धूमात् अभ्रम् अभ्रात् मेघं प्राप्नुवन्ति। ततः क्रमशः ते जीवाः ब्रीहियवादिरूपेण उत्पद्यन्ते। एतत् अन्नं ये ये भक्षयन्ति तथा च ये ये वीर्यसेचनं कुर्वन्ति तद्रूपशरीरधारणं करोति जीवः। एतेषु ये खलु उत्तमाचरणशीलाः भवन्ति ते अचिरात् ब्राह्मणादियोनिं लभन्ते। ये च अशुभाचरणशीलास्ते नूनं शूकरकुक्कुरादियोनिं लभन्ते। श्रूयते एतत् यथा छान्दोग्योपनिषदि 5/10/3-7-अथ य इमे ग्राम इष्टापूर्ते दत्तमित्युपासते ते धूममभिसंभवन्ति धूमाद्रात्रिं रात्रेरपरपक्षमपरपक्षाद्यान् षड्दक्षिणेति मासांस्तान्नैते संवत्सरमभिप्राप्नुवन्ति।। मासेभ्यः पितृलोकं पितृलोकादाकाशमाकाशाच्चन्द्रमसमेष सोमो राजा तद्देवानामन्नं तं देवा भक्षयन्ति।। तस्मिन् यावत्संपातमुषित्वाऽथैतमेवाध्वानं पुनर्निवर्त्तन्ते यथैतमाकाशमाकाशाद्वायुं वायुर्भूत्वा धूमो भवति धूमो भूत्वाऽभ्रं भवति।। अभ्रं भूत्वा मेघो भवति मेघो भूत्वा प्रवर्षति त इह व्रीहियवा ओषधिवनस्पतयस्तिलमाषा इति जायन्तेऽतो वै खलु दुर्निष्प्रतरं यो यो ह्यन्नमत्ति यो रेतः सिञ्चति तद्भूय एव भवति।। तद्य इह रमणीयचरणा अभ्याशो ह यत्ते रमणीयां योनिमापद्येरन् ब्राह्मणयोनिं वा क्षत्रिययोनिं वा वैश्ययोनिं वाऽथ य इह कपूयचरणा अभ्याशो ह यत्ते कपूयां योनिमापद्येरञ्श्वयोनिं वा सूकरयोनिं वा चाण्डालयोनिं वा।। इति। तथा चोक्तं भगवद्गीतायाम्-8/25-

धूमो रात्रिस्तथा कृष्णः षण्मासा दक्षिणायनम्।
तत्र चान्द्रमसं ज्योतिर्योगी प्राप्य निवर्त्तते।। इति।

तथा चोक्तं महाभारते अनुशासनपर्वणि 111/35 बृहस्पतिना युधिष्ठिरं प्रति-

जीवः कर्मसमायुक्तः शीघ्रं रेतस्त्वमागतः।
स्त्रीणां पुष्पं समासाद्य सूते कालेन भारत!।। इति।

कीटपिपीलिकादियोनिप्राप्तिस्तृतीया गतिर्भवति। ये खलु अत्यन्तमशुभाचरणशीलास्ते इत्थं गतिं लभन्ते। अस्या गतेरपरं नाम "जायस्व म्रियस्वे"ति। श्रूयते एतत् यथा छान्दोग्योपनिषदि 5/10/8-अथैतयोः पथोर्न कतरेणचन तानीमानि क्षुद्राण्यसकृदावर्तीनि भूतानि भवन्ति जायस्व म्रियस्वेत्येतत्तृतीयं स्थानं तेनासौ लोको न संपूर्यते।। इति।

गतित्रयस्य प्राप्तिविचारो यथा भीमद्भागवते 3/32/2-7-

स चापि भगवद्धर्मात्काममूढः पराङ्मुखः।
यजते क्रतुभिर्देवान् पितॄंश्च श्रद्धयान्वितः।।
तच्छ्रद्धयाक्रान्तमतिः पितृदेवव्रतः पुमान्।
गत्वा चान्द्रमसं लोकं सोमपाः पुनरेष्यति।।
यदा चाहीन्द्रशय्यायां शेतेऽनन्तासनो हरिः।
तदा लोका लयं यान्ति त एते गृहमेधिनाम्।।
ये स्वधर्मान्न दुह्यन्ति धीराः कामार्थहेतवे।
निःसङ्गा न्यस्तकर्माणः प्रशान्ताः शुद्धचेतसः।।
निवृत्तधर्मनिरता निर्ममा निरहङ्कृताः।

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स्वधर्माख्येन सत्त्वेन परिशुद्धेन चेतसा।।
सूर्यद्वारेण ते यान्ति पुरुषं विश्वतोमुखम्।
परावरेशं प्रकृतिमस्योत्पत्यन्तभावनम्।। इति।

जीवगतिविषये कठोपनिषदि 2/2/6-7 नचिकेतसं संबोध्य यमराज उपदिशति-

हन्त त इदं प्रवक्ष्यामि गुह्यं ब्रह्म सनातनम्।
यथा च मरणं प्राप्य आत्मा भवति गौतम!।।

योनिमन्ये प्रपद्यन्ते शरीरत्वाय देहिनः।
स्थाणुमन्येऽनुसंयन्ति यथाकर्म यथाश्रुतम्।। इति।

देहान्तरप्राप्तिप्रसङ्गे भगवता मनुना 1/56 स्मर्यते-

यदाऽणुमात्रिको भूत्वा बीजं स्थाष्नु चरिष्णु च।
समाविशति संसृष्टस्तदा मूर्त्तिं विमुञ्चति।। इति।

एतत् सर्वं परिलक्ष्य ब्रह्मसूत्रे भगवता वादरायणेन 3/1/1/1 च सूत्रितं यथा-तदन्तरप्रतिपत्तौ रंहति संपरिष्वक्तः।। इति। मध्यमनिम्नवर्गीयाणां जीवानां कर्मजनितयन्त्रणाभोगनिमित्तं पूर्वानुरूपवयो-वस्थासंस्थानैः संयुक्तं तच्छरीरं भवति। वायुर्यथा गन्धस्थानात् गन्धं गृहीत्वा गच्छति, देहादीनां स्वामी जीवात्मा अपि यच्छरीरं परित्यज्य गच्छति तथैव तस्मात् सेन्द्रियं मनो गृहीत्वा यच्छरीरं प्राप्नोति तत्र प्रविशति। तदुपदिष्टं भगवद्गीतायाम् 15/8-

शरीरं यदवाप्नोति यच्चाप्युत्क्रामतीश्वरः।
गृहीत्वैतानि संयाति वायुर्गन्धानिवाशयात्।। इति।।

तदा च उत्क्रमणानन्तरं यमदूता एतं जीवं दारुणपाशैर्बद्ध्वा दण्डप्रहारेण संभ्रामयन्तो दक्षिणां दिशं नयन्ति। तदुक्तं व्यासदेवेन तत्रैव मार्कण्डेयपुराणे 10/64-65-

वाय्वग्रसारि तद्रूपं देहमन्यत्प्रपद्यते।
तत्कर्मजं यातनार्थं न मातृपितृसम्भवम्।
तत्प्रमाणवयोवस्थासंस्थानैः प्राग्भवं यथा।।

ततो दूतो यमस्याशु पाशैर्बध्नाति दारुणैः।
दण्डप्रहारसंभ्रान्तं कर्षते दक्षिणां दिशम्।। इति।

4. उपसंहारः

शरीराज्जीवस्योत्क्रमणं, शरीरे अवस्थानञ्चेत्यादि अज्ञानिभिर्ज्ञातुं न शक्यते। तदुपदिष्टं भगवद्गीतायाम् 15/10-उत्क्रान्तं स्थितं वाऽपि भुञ्जानं वा गुणान्वितम्।

विमूढा नानुपश्यन्ति पश्यन्ति ज्ञानचक्षुषः।। इति।।

जीवस्य उत्क्रान्तिगत्यागतयः कर्मानुसारं सम्भवन्ति। उदासीनजीवगतिः साधारणी एव। साधकीयगतिस्तु गुरुगतिः भवति। यः खलु साधकः अभिलाषशून्यः सन् साधनमार्गे प्रवर्त्तते सः जीवन्मुक्तिं प्राप्नोति। सेयमेव जीवद्दशायामादर्शगतिर्भवति। तस्मादुपदिष्टं गरुडपुराणे 2/42/1-

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यथा धेनुसहस्त्रेषु वत्सो विन्दति मातरम्।
तथा पूर्वकृतं कर्म कर्त्तारमनुगच्छति।। इति।

धर्मप्रधानं कर्म अवश्यं शुभं फलं ददाति। एतत् ज्ञात्वा पुरुषः धर्मे सदा मनः दध्यात्। धर्मस्य ज्ञापकहेतुचतुष्टये सदाचारः अन्यतमः। यः खलु पुरुषः एतं सदाचारमनाश्रित्य संसारमार्गे प्रवृत्तो भवति तत्कृतं यज्ञदानतपस्यादि सकलं कर्म अमङ्गलकारणं भवति। ततः तेन समीचीना उत्क्रान्तिः गतिरागतिर्वा प्राप्तुं न शक्यते। अत एव मार्कण्डेयपुराणे 31/7 भगवता व्यासदेवेन उद्घोषितम्–

यज्ञदानतपांसीह पुरुषस्य न भूतये।
भवन्ति यः सदाचारं समुल्लङ्घ्य प्रवर्त्तते।। इति।

सन्दर्भ

1-2. शतं चैका च हृदयस्य नाड्यस्तासां मूर्द्धानमभिनिःसृतैका।
तयोर्ध्वमायन्नमृतत्वमेति विष्वङ्ङन्या उत्क्रमणे भवन्ति।। इति।

3. ऊर्ध्वगा नाडी सुषुम्नाख्या प्राणसञ्चारिणी ताल्वन्तर्विच्छिन्ना तया प्राणोङ्कारमनोयुक्तयोर्ध्वमुत्क्रमेत्। ताल्वध्यग्रं परिवर्त्य चेन्द्रियाण्यसंयोज्य महिमा महिमानं निरीक्षेत ततो निरात्मकत्वमेति निरात्कत्वान्न सुखदुःखभाग्भवति केवलत्वं लभता इत्येवं ह्याह।।
परः पूर्वं प्रतिष्ठाप्य निगृहीतानिलं ततः।
तीर्त्वा पारमपारेण पश्चाद्युञ्जीत मूर्द्धनि।। इति।

4. अथैकयोर्ध्व उदानः पुण्येन पुण्यं लोकं नयति पापेन पापमुभाभ्यामेव मनुष्यलोकम्।। इति।

सहायकग्रन्थसूची

1. तैत्तिरीयोपनिषत्, कैलास आश्रम, ऋषिकेश।
2. छान्दोग्योपनिषत्, कैलास आश्रम, ऋषिकेश।
3. कौषीतकिब्राह्मणोपनिषत्, मोतीलाल बनारसी दास, दिल्ली।
4. मनुस्मृतिः, चौखम्बा संस्कृतसीरीज, वाराणसी।
5. बृहदारण्यकोपनिषत्, कैलास आश्रम, ऋषिकेश।
6. महाभारतम्, गीताप्रेस, गोरखपुर।
7. श्रीमद्भागवतम्, गीताप्रेस, गोरखपुर।
8. मार्कण्डेयपुराणम्, नागप्रकाशनम्, दिल्ली।
9. कठोपनिषत्, गीताप्रेस, गोरखपुर।
10. मैत्रायण्युपनिषत्, मोतिलाल बनारसी दास, दिल्ली।
11. प्रश्नोपनिषत्, मोतीलाल बनारसी दास, दिल्ली।
12. भगवद्गीता, गीताप्रेस, गोरखपुर।
13. पराशरस्मृतिः, सद्ग्रन्थनिकेतन, पुरी।
14. ब्रह्मसूत्रम्, कैलास आश्रम, ऋषिकेश।
15. गरुडपुराणम्, नागप्रकाशनम्, दिल्ली।
16. काण्वसंहिता, चौखम्बा संस्कृतसीरीज् वाराणसी।

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टीकाकारः श्रीधरस्वामी

सुवासचन्द्रदाशः

वर्षाणां भारतः श्रेष्ठो देशानामुत्कलः स्मृतः।
उत्कलस्य समो देशो नास्ति महीतले।। (कपिलसंहिता-1.1.)

प्राचीन-भारतीय-साहित्य-संस्कृतक्षेत्रे उत्कलीयानां सांस्कृतिकयोगदानमत्यन्त-महत्त्वपूर्णमेव। वेद-वेदान्त-साहित्येतिहासपुराण-धर्म-दर्शनशास्त्रेषु उत्कलीयकवीनामुत्कर्षोऽतुलनीयो वर्त्तते। श्रीजयदेव-कृष्णमिश्र-शतानन्द-श्रीधरस्वामि-बलदेव-विद्याभूषण-श्रीहर्ष-विश्वनाथकविराज-जीवदेवाचार्य-सामन्तचन्द्रशेखर-नरसिंहवाजपेयि-शम्भूकरप्रभृतयो विद्वांस उत्कलदेशे आविर्भूताः सन्तः स्वकीय-पाण्डित्य-माध्यमेन स्वकृति-प्रदर्शनेन च सर्वत्र समादृताः सन्ति।

उत्कलेतिहासस्य मध्ययुगे ये तावत् कवि-पण्डित-शास्त्रकारदार्शनिकाश्च आसन् तेषु श्रीधरस्वामिपादानां नाम सर्वत्र विराजते।[1] श्रीमद्भागवततत्त्वप्रचारविषये ते अग्रगण्याः साधकप्रवरा आसन्। इमे प्राचीनोत्कले रेमुणा-समीपस्थे मयूरग्रामे-वालेश्वरमण्डले ब्राह्मणकुले जाताः। तस्य ग्रामस्य समीपग्रामे श्रीधरस्वामिनां पञ्चाशदधिकचतुःशतवर्षानन्तरं प्रसिद्धाः दार्शनिकाः पण्डितबलदेव-विद्याभूषणमहोदयाः आविर्भूता अभवन्। अद्वैतमार्गानुगामिनः परमभागवताः श्रीनृसिंहोपासकाः श्रीधरस्वामिपादाः श्रीकृष्णगुणकीर्त्तनेन भागवतदर्शनस्य प्रचारे स्वलेखनीचालनां कृतवन्तः। उच्यते-

व्यासो वेत्ति शुको वेत्ति राजा वेत्ति न वेत्ति वा।
श्रीधरः सकलं वेत्ति श्रीनृसिंहप्रसादतः।।

श्रीधरस्वामिनां समयः

जगद्गुरूणां श्रीधरस्वामीपादानां कालविषयेषु मतभेदाः वर्त्तन्ते। केचन द्वादशचतुर्दश-शतकयोर्मध्यकाले ते जाता इति प्रतिपादयन्ति। परन्तु तेषां श्रीमद्भागवतभावार्थदीपिकाटीकायां विष्णुस्वामिनः (1150 ख्रीष्टाब्दे) भागवतभाष्येण साकं वोपदेवस्य (1300 ख्रीष्टाब्दे) नामोल्लेखोऽस्ति। तेषां विष्णुपुराणस्य स्वप्रकाशटीकायामपि चित्सुखस्य (1284 ख्रीष्टाब्दे) विष्णुपुराणटीकाया उल्लेखोऽस्ति।

श्रीमत्-चित्सुखयोगिमुख्य-रचित व्याख्यां निरीक्ष्य स्फुटं
तन्मार्गेण सुबोधसंग्रहवतीमात्मप्रकाशाभिधाम्।
श्रीमद्विष्णुपुराणसारविवृतिं कर्त्ता यतिः श्रीधर-
स्वामी सद्गुरुपादपद्ममधुपः साधुः स्वधी-शुद्धये।।

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अपरञ्च उत्कलीयधर्मशास्त्रपरम्परायाम् आगतेषु श्रीविद्याकरवाजपेयिनः (1325 ख्रीष्टाब्दे), नित्याचारपद्धतौ, श्रीनरसिंहवाजपेयिनः (1525 ख्रीष्टाब्दे) नित्याचारप्रदीपे गदाधरराजगुरोः (1700 ख्रीष्टाब्दे), कालसारे, महामहोपाध्याय-कृष्णमिश्रस्य (1750 ख्रीष्टाब्दे) कालसर्वस्वे तथा अन्येष्वपि ग्रन्थेषु स्वामिपादानां वचनानि उद्धृतानि सन्ति। भक्तकविभिः श्रीजगन्नाथदासमहोदयैः उत्कलभाषायां श्रीधरस्वामिपादाः स्मृताः। तेषां प्रदर्शितमार्गानुसारेण श्रीजगन्नाथदासेन भागवतं रचितम् इति उल्लेखोऽस्ति। अतः चतुर्दश ख्रीष्टाब्दे प्रथमपादे (1325 ख्रीष्टाब्दे) एव श्रीधरस्वामिनां कृतयः प्रसिद्धिं प्राप्ताः। एतस्मात् ज्ञायते यत् श्रीधरस्वामिपादाः त्रयोदशशतकस्य उत्तरार्धात् चतुर्दशशतकस्य प्रथमार्धे (1284-1350 ख्रीष्टाब्दे) वर्त्तमाना आसन्निति।[2]

टीकाकारः श्रीधरस्वामी

श्रीधरस्वामी श्रीमद्भागवतधर्मतत्त्वप्रचारे स्वजीवनम् उत्सृष्टवन्तः। तैः प्रचारितः भागवतधर्मः सम्प्रति विश्वधर्मरूपेण समादृतः। श्रीमद्भागवतमहापुराणस्य टीकाकाररूपेणासौ विख्यातः। अष्टादशमहापुराणेषु श्रीमद्भागवतस्य स्थानं महनीयं वर्त्तते-एतस्य कारणं श्रीधरस्वामिनां भावार्थदीपिका-टीका एव तस्य मूलस्रोतोरूपेण परिगण्यते। एतस्यानुरोधेन टीकामिमाश्रित्य श्रीमद्भागवतस्य बहवः टीका-टिप्पणी-व्याख्यालोचना-कथानुवादग्रन्थाः रचिताः। श्रीमद्भागवतस्य दुर्बोध्यांशाः अनेन टीकामाध्यमेनैव सुबोध्याः जाताः। एतस्य प्रभावोऽपि समग्रभारतीयभाषासाहित्येषु सम्यगनुभूयते।

श्रीधरस्वामिपादाः यथा अद्वैततत्त्वमाधारीकृत्य-भागवतमतप्रतिष्ठां कृतवन्तः। तथैव वलदेवविद्याभूषणमहोदयाः अचिन्त्यभेदाभेदतत्त्वमाश्रित्य-गौडीयवैष्णवदर्शनं प्रतिष्ठापितवन्तः। बाल्यादेव श्रीधरस्वामिनः पितरौ दिवं गतौ इति श्रूयते। गृहव्यापारेषु अनुत्साहिता सन्तः ते कपिलासक्षेत्रमागताः। तदा श्रीगोवर्धनमठस्य शिष्यः रामकृष्णानन्दः तत्र कपिलासस्थिते ब्रह्मचारिमठे अवस्थितः। स्वामिपादाः तत्र श्रीशङ्कराचार्यमार्गानुगैः रामकृष्णानन्दपादैः दीक्षिताः सन्तः तत्र न्यवसन्।[3] परं दीक्षिता अपि ते स्वेष्टदेवस्य श्रीनृसिंहस्य पूजोपासनात् न विरताः अपि च श्रीनृसिंहोपासनेन ते प्रचण्डप्रतिभाया अधिकारिणः जाताः। गुरूणां श्रीरामकृष्णनन्दानां तिरोधानानन्तरं श्रीधरस्वामिनस्तत्रैव मठाधीशपदाभिषिक्ताः अभवन्। तदा प्रभृति ते श्रीधरस्वामिनाम्ना परिचिताः जाताः। उत्तरकाले पुर्यां श्रीगोवर्धनमठस्य श्रीशङ्कराचार्यपदेन भूषिताः सन्तः जगद्गुरवः इत्युपाधिना मण्डिताः पूजिताश्चाभवन्।[4]

भावार्थदीपिका

श्रीमद्भागवतस्य भावार्थदीपिकायाः मङ्गलप्रकरणे स्वामिपादैः लिखितम्-

ॐ नमः श्रीभगवते परमहंसास्वादितचरणकमलचिन्मकरन्दाय भक्तजनमानस-निवासाय श्रीकृष्णाय

वागीशा यस्य वदने लक्ष्मीर्यस्य च वक्षसि।
यस्यास्ते हृदये संवित् तं नृसिंहमहं भजे।।

विश्वसर्गविसर्गादि नवलक्षणलक्षितम्।
श्रीकृष्णाख्यं परं धाम जगद्धाम नमामि तत्।।

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माधवो माधवावीशौ सर्वसिद्धिविधायिनौ।
वन्दे परस्परात्मानौ परस्परनतिप्रियौ।।

आदौ स्वेष्टदेवं लक्ष्मीनृसिंहं श्रीकृष्णं माधवं उमाधवौ च प्रणम्य स्वामिपादैः श्रीमद्भागवत-रूप-ग्रन्थस्य टीकाकरणे नम्रतां प्रकाशयन्नुक्तम्-

सम्प्रदायानुरोधेन पौर्वापर्य्यानुसारतः।
श्रीभागवतभावार्थदीपिकेयं प्रतन्यते।।

क्वाहं मन्दमतिः क्वेदं मथनं क्षीरवारिधेः।
किं तत्र परमाणुर्वै यत्र मज्जति मन्दरः।।

श्रीमद्भागवतं सुरतरुरूपेण समुपस्थापयद्भिः तैरुक्तम्-

श्रीमद्भागवताभिधः सुरतरुस्ताराङ्कुरः सज्जनिः
स्कन्धैर्द्वादशभिस्ततः प्रविलसद् भक्त्यालवालोदयः।
द्वात्रिंशत्त्रिशतं च यस्य विलसच्छाखासहस्राण्यलं
पर्णान्यष्टदशेष्टदोऽतिसुलभो वर्वर्त्ति सर्वोपरि।।

भावार्थदीपिकायाः पुष्पिकायां स्वामिपादैः स्वमतं प्रकाशितम्-

भावार्थदीपिकामेतां भगवद्भक्तवत्सलाम्।
परमानन्दपादाब्जभृङ्गश्रीः श्रीधरोऽकरोत्।।

स्वबालचपलालापैः स्वलीलापरिनर्त्तितैः।
प्रीयतां परमानन्दनृहरिः सद्गुरुः स्वयम्।।

श्रीमद्भागवतस्य सर्वेषु टीकाग्रन्थेषु श्रीधरस्वामिनां टीका सर्वाधिकं समादृता दृश्यते।[5] भावार्थदीपिकायामद्वैतवादस्य महत्त्वं प्रतिपादितं, भक्तितत्त्वं सुबोध्यं जातं धर्ममार्गोऽपि सुगम्यो विहितः। 'विद्यावतां भागवते परीक्षा' इति वचनस्य सार्थकता भावार्थदीपिकया प्रमाणिता। भारतीयदर्शनस्य तत्त्वज्ञानसम्पादनाय, सत्यालोकानुसरणाय तत्त्वोपलब्धये च श्रीधरस्वामिपादानां भावार्थदीपिकाटीकायाः महत्त्वं चिरं स्थास्यति इति न तत्र सन्देहः।[6]

श्रीधरस्वामी अद्वैतवादस्य पृष्ठपोषक आसीत्। श्रीचित्सुखाचार्यस्य व्याख्यामनुसृत्य विष्णुपुराणस्य टीका तेन रचिता। अत्र च परमेश्वरस्य तच्छक्तीनाञ्चानादित्वं श्रीमच्छङ्करभगवद्भाष्यकृद्भिरत्र प्रबन्धे उपपादितमिति ग्रन्थबाहुल्यान्नास्माभिः प्रपञ्च्यते। (सुबोधिनी-13.19)

पुनश्च-

सम्प्रदायानुरोधेन पौर्वापर्यानुसारतः।
श्रीभागवतभावार्थदीपिकेयं प्रतन्यते।। (भावार्थदीपिका)

श्रीधरस्वामिनां मतं भवति ज्ञान-भक्ति समन्वयः। विना भक्त्या ज्ञानं न प्राप्यते।[7] अतो भगवत्प्राप्तये शुद्धाभक्तिरावश्यकी। तया मुक्तिश्च लभ्यते।

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सुबोधिनी

श्रीमद्भागवतस्य भावार्थदीपिकाटीकां विहाय श्रीधरस्वामिनां येऽन्ये ग्रन्थाः प्रसिद्धाः तेषु श्रीमद्भगवद्गीतायाः सुबोधिनीटीका अन्यतमा। तत्र प्रारम्भे तेन सूच्यते–

परमानन्दपादाब्जरजः श्रीधारिणाधुना।
श्रीधरस्वामियतिना कृता गीतासुबोधिनी।।

शेषाशेषसुखं व्याख्याचातुर्थत्वेकवक्त्रतः।
दधानमद्भुतं वन्दे परमानन्दमाधवम्।।

श्रीमाधवं प्रणम्य माधवं विश्वेशमादरात्।
तद्भक्तियन्त्रितः कुर्वे गीताव्याख्यां सुबोधिनीम्।।

श्रीधरेण सर्वदा अद्वैतदर्शनमनुसृत्य स्वमतं स्वीयग्रन्थे प्रतिपादितम्। जीवेश्वरयोर्मध्ये कथं अशांशिभावः (ममैवांशो मयोऽयमविद्याया जीवभूतः) पुनश्च ममैवांशो जीवलोके जीवभूतः सनातनः[8] इत्यस्मिन् विषये यदा आलोचितं ततो ज्ञायते यत् श्रीशङ्कराचार्यस्य मतमुद्धृत्य तदुपरि किञ्चिदधिकं तेन प्रतिपादितम्।

अतः श्रीधरः अद्वैतमार्गानुसारी भवति। ज्ञानतत्त्वं स्वीकृत्य भक्तेरपि प्राधान्यं तेनाङ्गीकृतम्। यथा श्रीशङ्करभगवत्पादैः विवेकचूडामणौ अन्येषु भाष्यग्रन्थेषु च अपूर्वसमन्वयः ज्ञानभक्त्योः प्रदर्शितः, तथाभूतः समन्वयः श्रीधरस्वामिपादैरपि स्वकीयेषु टीकाग्रन्थेषु प्रतिपादितः।

श्रीमद्भगवद्गीतायां टीकारचनसमये तेन आचार्यमतं उपस्थापितमिति अद्वैतमतस्य समादरः दृश्यते–

भाष्यकारमतं सम्यक् तद्व्याख्यातुर्गिरस्तथा।
यथामति समालोक्य गीताव्याख्यां समारभे।। (सुबोधिनी)

तेषां सुप्रसिद्धानां ग्रन्थानां मध्ये श्रीमद्भागवतटीका–'भावार्थदीपिका', श्रीमद्भगवद्गीताटीका–'सुबोधिनी' तथा विष्णुपुराण–टीका–'आत्मप्रकाशः' अधिकं प्रसिद्धाः। एतानि विहाय सनत्सुजातीय टीका–'बालबोधिनी', गीतासार टीका–'ब्रह्मसम्बोधिनी', तथा व्रजविहारकाव्यादयः श्रीधरस्वामिपादैः विरचिताः।

उपसंहारः

भाषादृष्ट्या अत्यन्त–सरल–कोमल–पदावलिसंयोजनेन ते लोकप्रियतामावहन्ति इति नास्ति सन्देहस्यावकाशः।

तेषां पाण्डित्यमपि श्रीचैतन्यमहाप्रभुद्वारा समुद्घोषितम्–

श्रीधरस्वामी प्रसादेते भागवत जानि,
जगतुरु श्रीधरस्वामी गुरुकरि मानि।

(चैतन्यचरितामृते–अन्त्यलीला–6 परिच्छेदे)

एतस्मात् कारणात् श्रीधरस्वामी टीकाकाररूपेण भारतीयसाहित्यसंस्कृतिक्षेत्रेषु महीयते।

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अद्वैतवेदान्ते पुनर्भवविमर्शः

धर्मेन्द्रकुमारसिंहदेवः

उपक्रमः

वेदान्तो नामोपनिषत्प्रमाणं तदुपकारीणि शास्त्रादीनि च। तत्रापि यत्र द्वैतं नास्ति तद् अद्वैतम् इति वदन्ति। तथा हि–

द्वैधेतं द्वीतमित्याहुस्तद्भावो द्वैतमुच्यते।[1]
न विद्यते द्वैतं द्विधाभावो यत्र तदद्वैतम्।[2]
अद्वैतो द्रष्टव्यस्य द्वितीयस्याभावात्।[3]

जाग्रत्स्वप्नसुषुप्तीनाम् अवस्थानाम् अतिक्रमेण यत् तुरीयं तत्त्वं भवति तदेवाद्वैतं ब्रह्म। तथा च गौडपादः प्राह–

निवृत्तेः सर्वदुःखानामीशानः प्रभुरव्ययः।
अद्वैतः सर्वभावानां दैवस्तुर्यो विभुः स्मृतः।।[4]

जन्म नामोत्पत्तिरित्यमरः। जन्म भव इत्यनर्थान्तरम्। तत्र पुनर्भवो नाम अनागतं जन्म। तत्रापि मनुष्याद्दृते सर्वेऽपि जीवा भोगयोनय एव भवन्ति। देवा अपि भोगाय स्वर्गलोकमर्जयन्ति। पुण्यं फलं भुक्त्वा च मानुष्यकं लभन्ते। तथा च स्मर्यते–

ते तं भुक्त्वा स्वर्गलोकं विशालं
क्षीणे पुण्ये मर्त्त्यलोकं विशन्ति।
एवं त्रयी-धर्ममनुप्रपन्ना
गतागतं कामकामा लभन्ते।।[5]

एतेन ज्ञायते, मर्त्यलोक एव कर्मभूमिः। पापानि कृत्वा तिर्यगादियोनिं प्रविश्य तत्र तत्र फलानि भुक्त्वा पुनस्तेऽपि जीवा मर्त्यलोकं विशन्तीति शास्त्रीया व्यवस्था।

यदि मनुष्यः शुभं वाशुभं शुभाशुभमिश्रं वा कर्म कृत्वा तत्तत्कर्मफलानि न भुञ्जीत, तर्हि कृतस्य कर्मणः प्रणाशः स्यात्। येन स्वैराचारो संसारमाच्छादयेत्। मनुष्या अपि केचन सुखिनः केचन दुःखिनो दृश्यन्ते। पूर्वजन्मकृतकर्मणां भोग एव तत्र हेतुः। यदि पूर्वजन्मनः स्वीकारो न भवेत् तर्हि अकृतस्य कर्मणः फलमभ्यागच्छेत्। येन च अकृताभ्यागमप्रसङ्गः स्यात्। कृतप्रणाशेन भविष्यज्जन्मनो व्यवस्था

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हीयते। अकृताभ्यागमेन च भूतजन्मनः प्रतिष्ठाहानिः स्यात्। इत्थञ्च कृतप्रणाश-अकृताभ्यागमप्रसङ्ग-दोषवारणाय तर्करीत्या पुनर्भवः स्वीक्रियते।

परिचयः

अद्वैतिनस्तावन् मुक्तपुरुषान् अतिरिच्य सर्वे जायन्ते म्रियन्ते, म्रियन्ते जायन्ते चेति सिद्धान्तयन्ति। यथोपनिषत्सु प्रोच्यते–

न साम्परायः प्रतिभाति बालं प्रमाद्यन्तं वित्तमोहेन मूढम्।
अयं लोको नास्ति पर इति मानी पुनः पुनर्वशमापद्यते मे।।[6]

अद्वैतिनस्त्वात्मानं नित्यं मन्वानः पुनर्भवं व्यवस्थापयन्ति। नात्मा जन्म वा नाशं वा लभते, किं तर्हि, तस्य लिङ्गशरीरं षोडशकलात्मकं पुनर्भवं गृह्णाति। स्थूलशरीरस्य परित्यागमेव मरणमित्याचक्षते। तत्रापि नाकाशस्य गमनागमने भवतः, तस्य विभुत्वाद् वा सापेक्षतया जगति सर्वत्रावस्थिततत्वाद् वा। वायुरपि प्राणादिरूपेण शरीरमभिव्याप्य तिष्ठति। शरीरान्ते प्राणवायुरेव बहिर्गच्छति। प्राणैः सहैव तेजोवन्नयं स्थूलशरीरं त्यक्त्वा सूक्ष्मशरीरस्य पुनर्भवो भवतीति अद्वैतवेदान्तिनः।

पुनर्भवस्य हेतुतत्त्वविचारः

कर्म वा आचरणं वा पुनर्भवस्य हेतुः। **'यथाकारी यथाचारी तथा भवति'**[7] इत्यादिश्रुतेः। अपि चोक्तं शङ्करभगवत्पादैः–

संसारित्वे च काम एव हेतुरिति।[8]

तच्च कर्म सामान्यतया त्रिधा–क्रियमाणं, सञ्चितं, प्रारब्धं चेति। क्रियमाणानि च कर्माणि संचयं लभन्ते।[9] संचितानि च तानि यावन्ति भोगाय शरीरधारणोपयोगीनि भवन्ति, तानि प्रारब्धमिति निगद्यते।[10] प्रारब्धानां च कर्मणां भोगेनैव क्षयः।

तदेव सक्तः सह कर्मणैति।
लिङ्गं मनो यत्र निषक्तमस्य।
प्राप्यान्तं कर्मणस्तस्य यत् किञ्चेह करोत्ययम्।
तस्माल्लोकात् पुनरेत्यस्मै लोकाय कर्मणे।।[11]

इत्थञ्च प्रारब्धान्येव कर्माणि वर्तमानजन्मनः कारणानि भवन्ति।

अद्वैतवेदान्ते बन्धमोक्षव्यवस्था मायामाश्रित्य क्रियते। माया च मिथ्या भवति। मिथ्यात्वं च सदसद्विलक्षणात्मकम् अनिर्वचनीयत्वं च। मायापरिणाम एव बन्ध इति कृत्वा तस्य मिथ्यात्वं स्थाप्यते। न हि नित्यमुक्तस्य आत्मनो यथार्थरूपः कोऽपि बन्धो भवति। जगतः सत्यत्वप्रतीतिरेव जन्ममरण-चक्ररूपसंसारस्य प्रवर्तिका भवति। तथा हि–

न च विद्या न चाविद्या न जगच्च न चापरम्।
सत्यत्वेन जगद्भानं संसारस्य प्रवर्तकम्।।
असत्यत्वेन भानं तु संसारस्य निवर्तकम्।[12]

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अपि च,

मूलतस्तावद् **अविद्या** एव संसारस्य कारणम्। अविद्या च प्रतिव्यक्ति भिन्ना मायाव्यष्टिरेव। सैव कर्मारूपाणि जीवरूपाणि विदधाति। यथायथं संसारयति। अविद्यानिवृत्तौ मुक्तो जीवो ब्रह्मरूपतां प्रतिपद्य संसाराद् वियोगं लभते। अविद्यारचितेन सूक्ष्मशरीरेण कर्मणां संस्कारान् धारयन् जीवो विश्वस्मिन् संसरतीति।

अस्या अविद्याया व्यावहारिकीं प्रातिभासिकीं च **सत्ताम्** अधिकृत्य मूलाविद्येति स्थूलाविद्येति द्विधात्वं कल्प्यते। मूलाविद्यैव जीवेन सह अनादितया तिष्ठति। यावत् परमार्थसत्ताया अभ्युदयेन नाध्यासो निवर्तते तावद् इयं मूलाविद्या जगत्कारणतया जीवं बध्नाति। तथा चोपनिषदि–

मूलाविद्या सर्वकार्योपाधिसमन्विता सदसद्विलक्षा अनिर्वाच्या।[13]

अपि चाह विद्यारण्यस्वामी–

अयं जीवो न कूटस्थं विविनक्ति कथंचन।
अनादिरविवेकोऽयं मूलाविद्येति गम्यताम्।।[14]

तथा तत्रापि वासनाश्च कर्मसमवायेन संस्काररूपतया पुनर्भवकारणतां वहन्ति। इत्थं कर्म, वासना, माया, अविद्या चेति पुनर्भवाय कारणतां भजन्ति।

पुनर्भवविमर्शः

पुनर्भवविषये जिज्ञासोदेति केन जन्म गृह्यते, को जीवति, कश्च म्रियते इति। आत्मा तु अमरः, अजरः, निरञ्जनः, शुद्धः, बुद्धः, मुक्त इति वेदान्तेषु निगद्यते। स एव मायाव्यष्टिभूतया अविद्यया संसरतीति स्वीक्रियते चेत्, तर्हि केन शरीरेण संसरणं भवति। आतिवाहिकेन शरीरेण संसरतीति तत्समाधानम्। अस्मिन् विषये योगवासिष्ठं प्रमाणीक्रियते–

आतिवाहिक एकोऽस्ति देहोऽन्यस्वाधिभौतिकः।
सर्वेषां भूतजातीनाम्...।।[15]

अत्रेदमवधेयम्। भोगदेहप्राप्तेः पूर्वं यदा प्रेतदेहं परित्यज्यते ततः पूर्वम् आतिवाहिकशरीरस्य व्यवस्था भवति। भोगदेहस्य प्राप्तिश्च सूक्ष्मशरीरेणैव भवतीति।

अस्मिन् प्रसङ्गे वेदान्तिनाम् **अनुशयो** ज्ञातव्यताम् अर्हति। अनुशयो नाम अवशेषकर्मफलविशेषः। यदा कर्माणि सूक्ष्मरूपेण जीवेन सहानुशेरते तदा आतिवाहिकशरीरस्य कार्यम् अपूर्वरूपेण अनुशयेन एव निर्वहतीति वेदान्तसिद्धान्तः। तथा च सूत्रम्–

कृतात्ययेऽनुशयवान् दृष्टस्मृतिभ्यां यथेतमनेवं च।[16]

अत्रभाष्ये शङ्करभगवत्पादैर्विस्तरेण विवेचितम्–

केचिद् आहुः–स्वर्गार्थस्य कर्मणो भुक्तफलस्यावशेषः कश्चिद् अनुशयो नाम भाण्डानुसारिस्नेहवत्। यथा हि स्नेहभाण्डं रिच्यमानं न सर्वात्मना रिच्यते भाण्डानुसार्येव कश्चित् स्नेहशेषोऽवतिष्ठते तथाऽनुशयोऽपीति।[17]

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एवञ्च कृतानां कर्मणां जीवेन सह शेषरूपेण संलग्नतया अवस्थानमेव अनुशय इति वदन्ति। इत्थं सुकृतदुष्कृतकर्मणां भोगान्तरं शेषभाग एवानुशयः। तेन के जीवाः कस्यां योनौ कथं जायन्ते इति विवेचयितुं छान्दोग्योपनिषदः पञ्चाग्निविद्या समुपस्थाप्यते।

इयं **पञ्चाग्निविद्या** प्रतीकरूपेण अग्निं समुपस्थापयति। चतुर्थे पञ्चमे चाग्नौ जरायुजा जीवा जन्म गृह्णन्ति। पञ्चमे अग्नौ पञ्चम्याम् आहुतौ गर्भधारणं भवति। प्राणी जन्म गृह्णाति, जीवति यथाकालं म्रियते च। यथा–

इति तु पञ्चम्यामाहुतावापः पुरुषवचसो भवन्तीति। स उल्बावृत्तो गर्भो दश वा नव वा मासानन्तः शयित्वा यावद् वाथ जायते।[18]

इत्येवं पञ्चाग्निविद्यया मानवप्राणिनो जन्म व्याख्यातं भवति। कर्मानुसारेण तस्य जीवनं प्रायणञ्च यथाकालं भवतीति।

अथ पुनर्भवं प्रति प्राणिनो मार्गद्वयं वेदितव्यम्। **देवयानं पितृयाणं** चेति। तावेव उत्तरायण-दक्षिणायनशब्दाभ्यां निगद्येते। तत्र अयनं यानं पन्था मार्ग इत्यनर्थान्तरम्। पर्यायाश्चैते शब्दाः। तत्रोत्तरायणदक्षिणायनशब्दाभ्यां भ्रान्तिर्जायते, भौगोलिकाविमौ सूर्यमार्गाविति। यथा–मकरसंक्रान्तितः सूर्य उत्तरायणो भवति। कर्कसंक्रान्तितो दक्षिणायन इति। मोक्षविषये पुनर्भवविषये च नेयं भ्रान्तिरुपनेया। प्रत्युत भ्रान्तिरपनेया भवति। येन वेदान्तीया सिद्धान्तसरणी स्पष्टतां गच्छेत्। उत्तरायण इति ऊर्ध्वतरा गतिः। येन गतो जीवो न पुनरावर्तते। तस्यैव देवयानमिति संज्ञा। तेन मार्गेण गच्छतो जीवस्य ब्रह्मलोकनयनाय आतिवाहिको देवः साहाय्यं ददाति। तथा च ब्रह्मसूत्रम्–

आतिवाहिकस्तल्लिङ्गात्।[19]

छान्दोग्येऽपि श्रूयते–

स एतान् ब्रह्म गमयति।[20]

भगवान् शङ्कराचार्यो भाष्येण स्पष्टयांबभूव–

सम्बन्धविशेषोऽतिवाह्यातिवाहकत्वलक्षण उक्तः। तेन स एवोपक्रमेऽपीति निर्धार्यते। संपिण्डितकरणत्वादेव च गन्तॄणां न तत्रोपभोगसम्भवः।...... अतोऽग्निस्वामिकं लोकं प्राप्तोऽग्निनाऽतिवाह्यते, वायुस्वामिकं प्राप्तो वायुनेति योजयितव्यम्। ततो विद्युदभिसम्भवनादूर्ध्वं विद्युदनन्तरवर्तिनैवामानवेन पुरुषेण वरुणलोकादिष्वतिवाह्यमाना ब्रह्मलोकं गच्छन्ति।[21]

अत्रेदमवधेयम्। यद् ब्रह्मगम्यं भवति स तु ब्रह्मलोकः। कार्यब्रह्मणो लोक इति यावत्। उत्तरायणपथिका विविधया रीत्या गत्या च ब्रह्मलोकपर्यन्तं व्रजन्ति। तत्रानेके मार्गा अर्चिर्मार्गप्रभृतयः। सर्वेषु मार्गेषु तत्तदधिष्ठातारो देवा भवन्ति। त एव मार्गान्मार्गान्तरम् उत्तरायणं पथिकं नयन्ति। तथैव दक्षिणायने व्यवस्था। ये मार्गद्वयमपि नार्जयन्ति ते तिर्यग्योनिषु कीटपतङ्गादिषु वा जन्म लभन्ते। तेषां कृते नास्त्यातिवाहिकदेवतानां व्यवस्था। दक्षिणायनपथिका न ब्रह्मलोकपर्यन्तं व्रजन्ति, अत एव तेषां कृते विशेषेणातिवहनव्यवस्था न प्रचारमायाति। दक्षिणायनमार्गोऽपि स्वर्गादिभोगकृते सर्वात्मना ग्राह्यतां प्राप्नोति। ऐहिकभोगाय च पुनरावर्तते। मानुषीं योनिं गृहीत्वा कर्मशेषाणां फलानि भुङ्क्ते। एतत् सर्वं श्रुत्या प्रतिपादितं विद्यते। तत्रेयं श्रौती व्यवस्था–

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1. तद् य इत्थं विदुः। ये चेमेऽरण्ये श्रद्धा तप इत्युपासते। तेऽर्चिषमभिसम्भवन्ति। अर्चिषोऽहः। अह्न आपूर्यमाणपक्षम्। आपूर्यमाणपक्षाद् यान् षडुदङेति मासांस्तान्। मासेभ्यः संवत्सरम्। संवत्सरादादित्यम्। आदित्याच्चन्द्रमसम्। चन्द्रमसो विद्युतम्। तत्पुरुषोऽमानवः। स एतान् ब्रह्म गमयति। एष देवयानः पन्था इति।[22]

अत्रेदं तात्पर्यम्। अनेन मार्गेण ये यान्ति, तत्र नैष्ठिकब्रह्मचारिणो भिक्षवो वानप्रस्थिनश्च गृह्यन्ते। नैष्ठिकब्रह्मचारिणोऽपि अरण्यवासिभिः सह गृह्यन्त इति शङ्करभगवत्पादाः। अत्रोत्तरायणमार्गविदो गृहस्था अपि गृह्यन्ते। ये तु नैव विदुस्ते दक्षिणमार्गेण गच्छन्ति। उत्तरायणमार्गोऽपि नास्ति सद्योमुक्तिकरः, किं तर्हि, कार्यब्रह्मलोकं गतास्ते तत्र ज्ञानपूताः सन्तः ब्रह्मणा सहैव कल्पान्ते मोक्षं लभन्ते। तथा हि–

अतः पञ्चाग्निविदो गृहस्था ये चेमेऽरण्ये वानप्रस्थाः परिव्राजकाश्च सह नैष्ठिकब्रह्मचारिभिः श्रद्धा तप इत्येवमाद्युपासते श्रद्दधानास्तपस्विनश्चेत्यर्थः। उपासनशब्दस्तात्पर्यार्थः। .... श्रुत्यन्तराद् ये च सत्यं ब्रह्म हिरण्यगर्भाख्यमुपासते ते सर्वेऽर्चिषमर्चिरभिमानिनीं देवतामभिसम्भवन्ति प्रतिपद्यन्ते। एष देवयानः पन्था व्याख्यातः सत्यलोकावसानो न अण्डाद् बहिः।[23]

अयं क्रममुक्तेर्मार्गो न तु सद्योमुक्तेः। सद्योमुक्तास्तु विदेहमुक्ता एव सन्तः शरीरत्यागक्षण एव कारणब्रह्मत्वं लभन्त इति नास्मिन् प्रसङ्गे विवेचितः।

2. अथ य इमे ग्रामे इष्टापूर्ते दत्तमित्युपासते। ते धूममभिसम्भवन्ति। धूमाद् रात्रिम्। रात्रेरपरपक्षम्। अपरपक्षाद् यान् षड् दक्षिणैति मासांस्तान्। नैते संवत्सरमभिप्राप्नुवन्ति। मासेभ्यः पितृलोकम्। पितृलोकादाकाशम्। आकाशाच्चन्द्रमसम्। एष सोमो राजा। तद्देवानामन्नम्। तं देवा भक्षयन्ति।[24]

नायं क्रममुक्तेर्मार्गः। एतच्च **पितृयाण**मिति **दक्षिणायन**मिति वा कथ्यते। अत्रापि धूमादेस्तदभिमानिनी देवता निगद्यते। इमे चेष्टापूर्ते दानादिकं च कुर्वन्ति। तत्रेष्टमग्निहोत्रादिकं वैदिकं कर्म कुरुत वापीकूपादिखननं दत्तदानम्। ते पुनरिह लोके आवर्तन्ते। ते देवानामुपभोग्याः सन्तः स्वर्गे देवैः सह क्रीडन्ति। अत्रापि मार्गे पुण्यकर्मणामुपयोगो भवति। अनन्तरञ्च–

तस्मिन्यावत्संपातमुषित्वाऽथैतमेवाध्वानं पुनर्निवर्तन्ते यथेतम्। आकाशम्। आकाशाद् वायुम्। वायुर्भूत्वा धूमो भवति। धूमो भूत्वाऽभ्रं भवति।[25]

देवलोकेऽपि तावत् ते जीवा निवसन्ति। पश्चाच्च पुण्यक्षये जाते विपरीतक्रमेण तेनैव मार्गेण निवर्तन्ते, येन मार्गेण इतं गतमभूत्। अभ्ररूपधारणपर्यन्तमस्मिन् मन्त्रे विवरणं कृतं विद्यते। पश्चाच्च पुनरस्मिन् लोके पूर्ववत् जन्म गृह्णाति। तथा हि–

अभ्रं भूत्वा मेघो भवति। मेघो भूत्वा प्रवर्षति। त इह व्रीहियवा ओषधिवनस्पतयस्तिलमाषा इति जायन्ते अतो वै खलु दुर्निष्प्रपतरम्। यो यो ह्यन्नमत्ति, यो रेतः सिञ्चति, तद्भूय एव भवति।[26]

इत्थञ्च पितृयाणेन वा दक्षिणायनमार्गेण वा भूमाववतीर्य पूर्वाचरितानि कर्माणि पुनरनुसृत्य विविधमनुष्यजातिषु जन्म लभन्ते। तथा च श्रुतिः–

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तद् य इह रमणीयचरणा अभ्याशो ह यत्ते रमणीयां योनिमापद्येरन् ब्राह्मणयोनिं वा क्षत्रिययोनिं वा वैश्ययोनिं वाऽथ य इह कपूयचरणा अभ्याशो ह यत्ते कपूयां योनिमापद्येरञ्श्वयोनिं वा सूकरयोनिं वा चाण्डालयोनिं वा।[27]

अत्र चरणशब्द आचरणपर्यायः। कपूयचरणत्वञ्चाशुभकर्मकारित्वम्। अत्र शङ्करपादाः प्राहुः-

ये तु रमणीयचरणा द्विजातयस्ते स्वकर्मस्थाश्चेष्टादिकारिणस्ते धूमादि गत्वा गच्छन्त्यागच्छन्ति च पुनः पुनर्घटीयन्त्रवत्। विद्या चेत्प्राप्नुयुस्तदाऽर्चिरादिना गच्छन्ति।[28]

अत्र भगवत्पादैर्भावि जन्मनि दक्षिणायनेन वा उत्तरायणेन वा गतिः स्यादिति निर्दिष्टम्।

[3] येषां गतिर्नोत्तरायणेन न वा दक्षिणायनेन भवति तेषां कृते निगदति श्रुतिः-

अथैतयोः पथोर्न कतरेण च न तानीमानि क्षुद्राण्यसकृदावर्तीनि भूतानि भवन्ति जायस्व म्रियस्वेति। एतत्तृतीयं स्थानम्। तेनासौ लोका न संपूर्यते। तस्माज्जुगुप्सेत। तदेष श्लोकः-

स्तेनो हिरण्यस्य सुरां पिबंश्च गुरोस्तल्पमावसन् ब्रह्महा च।
एते पतन्ति चत्वारः पञ्चमश्चाऽऽचरँस्तैरिति।।[29]

अस्मिन् श्लोके महापातकपञ्चकस्योल्लेखः कृतः। ये तथा पापानि कुर्वन्ति न तेषां कृते दक्षिणमार्गो न वोत्तरमार्गो विहितः। ते कीटपतङ्गादिषु जन्म लब्ध्वा तावत् संसरन्ति यावत् पापानां पूर्णतया भोगेन क्षयो न भवति। शङ्करभगवत्पादेन ब्रह्मसूत्रभाष्येऽपि स्पष्टीकृतम्-

ये न विद्यासाधनेन देवयाने पथ्यधिकृताः, नापि कर्मणा पितृयाणे, तेषामेष क्षुद्रजन्तु-लक्षणोऽसकृदावर्ती तृतीयः पन्था भवतीति। तस्मादपि नानिष्टादिकारिभिश्चन्द्रमाः प्राप्यते।[30]

अत्रेदमपि द्रष्टव्यम्। भीष्मकृतामुत्तरायणप्रतीक्षामवलम्ब्य वक्तारो भवन्ति- भौगोलिकमेवोत्तरायणं प्रतीक्षमाणं बभूवेति। महाभारते च तत्तत्सन्दर्भेषु स्पष्टं न किञ्चिद् व्याख्यातं विद्यते। अत एवायं भ्रमो लोके व्याप्य तिष्ठति। श्रीमद्भगवद्गीतायाः '**अग्निर्ज्योतिरहः शुक्लः षण्मासा उत्तरायणम्। तत्र प्रयाता गच्छन्ति ब्रह्म ब्रह्मविदो जनाः।।**' (8.24) इति श्लोकस्योपरि अमृततरङ्गिण्या व्याख्यया तद्भ्रमनिवृत्तिर्जायते। भीष्मस्यापि एतत्सन्दर्भोक्तस्य देवयानस्यैव प्रतीक्ष्यमाणता बभूव। येनासौ क्षणादेव स्वात्मवान् समर्थमातिवाहिकशरीरं लब्ध्वा सूर्यमण्डलं भित्त्वा ब्रह्मसम्पत्तिमलभतेति।

अपि च, स्मृतिष्वपि देवयानेन क्रममुक्तेः पितृयाणेन च पुनर्जन्मनो व्यवस्था स्मृता। ये नाम पितृयाणमपि न लभन्ते, ते पापिनः पशुपक्षिकीटपतङ्गादियोनिषु जन्म लभन्ते। पापभोगानन्तरञ्च पुनर्मानुष्यकं प्राप्य कर्माणि कुर्वन्ति। इत्थञ्च जन्ममरणचक्ररूपसंसारस्य यावन्निवृत्तिर्न जायते, तावत् शङ्कराचार्यभगवत्पादस्योक्तिः 'पुनरपि जननं पुनरपि मरणं पुनरपि जननी-जठरे शयनम्' सुतरां चरितार्थतां भजतीति।

पादटिप्पणी

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2. सिद्धान्तबिन्दुः, 10

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26. तत्रैव, 5.10.6
27. तत्रैव, 5.10.7
28. तत्रैव, शाङ्करभाष्यम्।
29. छान्दोग्योपनिषद्, 5.10.8-9
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स्मृतिः प्रमा न वेति विवेकः

कमलेशमिश्रः

चतुर्विंशतिगुणेष्वन्यतमाया बुद्धेर्लक्षणं 'सर्वव्यवहारहेतुः गुणः ज्ञानं बुद्धि'रिति तर्कसंग्रहे अन्नंभट्टेन न्यरूपि। अत्र हेतुशब्देन बुद्धेरसाधारणकारणत्वं संप्रतिपन्नम्। न च सर्वव्यवहारहेतुर्गुण इति बुद्धिलक्षणं वाच्यम्, निर्विकल्पकज्ञानेऽव्याप्तेः, तस्य च व्यवहारहेतुत्वाभावात्। तथा च सर्वव्यवहारहेतुर्गुण इति बुद्धेः परिचायकमात्रं न तु लक्षणम्, 'ज्ञानं बुद्धि'रिति तल्लक्षणाभ्युपगमात्। महर्षिणा गौतमेन 'बुद्धिरुपलब्धिर्ज्ञानमित्यनर्थान्तर'मिति[1] सूत्रेण ज्ञानपर्यायशब्देन तल्लक्षणं प्रोक्तम्। सांख्यनये बुद्ध्युपलब्धिज्ञानानां परस्परं भेदः। सोऽपि सूत्रेणानेन महर्षिणा अपाकृतः। किन्तु 'ज्ञानं बुद्धि'रित्यनेन ज्ञानत्वजातेः तल्लक्षणत्वेन अन्नंभट्टसम्मतिः। तादृशजातेश्च मानमनुव्यवसायः। तथा च 'जानामीति' अनुव्यवसायज्ञानत्वमित्यर्थः।

महर्षिणा गौतमेन प्रमाणादिषोडशपदार्थानां तत्त्वज्ञानान्निःश्रेयसाधिगम इति[2] प्रत्यपादि। वस्तुतो नैयायिकानामनियतपदार्थवादित्वेऽप्यपवर्गार्थं तेषूपयुक्तानां संक्षेपतः षोडशपदार्थानां तत्त्वज्ञानस्य निःश्रेयसकारणता समुपपन्ना। तत्त्वज्ञानञ्च मिथ्याज्ञाननिवर्त्तकम्। मिथ्याज्ञानञ्च विपर्ययशब्देन तर्कसंग्रहे[3] स्पष्टम्। तत्त्वञ्चानारोपितं रूपमिति।[4] आरोपशब्दो भ्रमे आहार्ये च व्यवह्रियते। तेन चानारोपितपदेन भ्रमज्ञानाभावः सूच्यते। तथा च तत्त्वज्ञानपदेन प्रमारूपार्थः सूत्रकाराभिप्रेत इति सिद्धम्।

न्यायभाष्यकारेणोपलब्धिसाधनानि प्रमाणानीति वदता उपलब्धेः प्रमात्वं निरणायि। प्रमा च यथार्थानुभवः।[5]

न्यायसारे 'सम्यगनुभवः प्रमा' इति प्रदर्श्यानुभवे सम्यक्त्वञ्च 'तथाभूतार्थनिश्चयस्वभावत्वमिति' न्यायभूषणे[6] अवदत् भासर्वज्ञः।

लक्षणमालायामाचार्येणोदयनेन 'तत्त्वानुभूतिः प्रमे'ति व्यलेखि। तर्कभाषाकारेण यथार्थानुभवः प्रमेत्यनेन,[7] न्यायकुसुमाञ्जलौ च 'यथार्थानुभवो मानमनपेक्षतयेष्यते'[8] इत्यनेन च यथार्थानुभवत्वं प्रमायाः स्वीकृतमेव। यथार्थत्वञ्च यत्र यदस्ति तत्र तद्विषयकमेव। तथा च तद्वति तत्प्रकारकानुभवत्वं प्रमात्वमिति प्रमालक्षणं स्पष्टम्।

प्रमाणलक्षणप्रदर्शने प्रमायाः करणं प्रमाणमित्युपदर्शितम्।[9] तत्र प्रमालक्षणजिज्ञासायां यथार्थानुभवः प्रमेति व्यपदेशे यथार्थपदस्योपन्यासः संशयविपर्ययतर्कज्ञानानां निरासायानुभवपदञ्च स्मृतेर्व्यावृत्त्यर्थमिति विवेचितम्। तेन च स्मृतेः प्रमात्वं निषिद्धमेव।

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स्मृतिस्तु संस्कारमात्रजन्यं ज्ञानम्।[10] मात्रशब्देनात्र बहिरिन्द्रियनिषेधः। तथा च बहिरिन्द्रिया-जन्यत्वविशिष्टसंस्कारजन्यत्वविशिष्टज्ञानत्वं स्मृतेर्लक्षणमिति भावः। तेन च यज्ज्ञानोत्पत्तौ संस्कारस्यैव कारणत्वं न तु चक्षुरादिबहिरिन्द्रियाणां तज्ज्ञानमेव स्मृतिरित्यर्थः फलितः। 'सोऽयं देवदत्त' इति प्रत्यभिज्ञायां संस्कारमात्रजन्यत्वाभावात्, न स्मृतेर्लक्षणं तत्रातिव्याप्तम्।

स्मृतिरनुभवश्चेति ज्ञानं द्विविधम्। तत्रानुभवस्य यथार्थायथार्थभेदेन यथा द्वैविध्यं तथा स्मृतेरपि। स्मृतेर्याथार्थ्यं तु यथार्थानुभवोत्पन्नत्वात्। अत एवोक्तं प्रमाजन्या यथार्था[11] इति।

वस्तुतः स्मृतिः प्रमा भवति न वेति विचारणीया। शिवादित्येन स्मृतेः प्रमात्वं नाङ्गीकृतम्। तत्त्वानुभवः प्रमा। अनुभवश्चास्मृतिरूपं ज्ञानमिति तन्मतम्।[12]

वल्लभाचार्यमतानुसारं कस्यापि वस्तुनो निश्चिततया ज्ञानप्राप्तिर्भवति स्मृतितः। अतः स्मृतेः प्रमाणत्वमुपपन्नम्, नेयमप्रमाणमनुभवाधारितत्वात्। उक्तञ्च तेन 'स्मृतिरपि मानान्तरम्, अर्थनिश्चय-हेतुत्वादिति'।[13]

उदयनाचार्येण स्मृतेर्याथार्थ्यमपि कुत इत्याशंक्य तद्याथार्थ्यमन्ततो गत्वा निराकृतम्।

विश्वनाथपञ्चानेन कारिकावल्यां प्रमाया लक्षणद्वयमुक्तम्। तथाहि–

'भ्रमभिन्नं तु ज्ञानमत्रोच्यते प्रमा'[14]। अथवा 'तत्प्रकारं यज्ज्ञानं तद्वद्विशेष्यकं प्रमा'[15] इति। अत्र लक्षणे ज्ञानपदनिवेशादनुभवपदानिवेशाच्च स्मृतेः प्रमात्वं वर्त्तत एव।

ननु स्मृतेः प्रमात्वस्वीकारे तत्करणस्य पञ्चमप्रमाणत्वमापद्यत इति चेत्, न, प्रमाणलक्षणस्यानुभव-घटितत्वात्, स्मृतेरनुभवत्वाभावेन तत्करणस्यानुभवकरणत्वाभावात् तत्र प्रमाणत्वाप्रसक्तेः।

गङ्गेशोपाध्यायेन स्मृतेर्यथार्थत्वाभावात्तत्प्रमात्वं नाङ्गीकृतम्। ज्ञानमात्रं स्वकालविशेषितं वस्तु गृह्णाति, स्मृतिस्तु पूर्वानुभवकालीनं वस्तु स्वसामानकालीनरूपेण। अतो तस्या यथार्थत्वाभावान्न प्रमात्वमिति।

अत्रायं सारः

स्मृतेः प्रमात्वं नैव स्वीकार्यमनर्थजन्यत्वेनेति जयन्तभट्टसम्मतिः। यथार्थानुभवस्य तज्जन्यस्मृतेश्च कालवैलक्षण्यादनुभवयथार्थतया स्मृतेर्यथार्थता न सिद्ध्यति।

अनु भवतीति व्युत्पत्त्या प्रमाणव्यापारानन्तरं यो भवति स एवानुभव इति। तथा च प्रमाणव्यापारानन्तरं समुत्पन्नं ज्ञानमनुभवशब्दवाच्यम्। स्मृत्युत्पत्तौ न कस्यापि प्रमाणस्यापेक्षा, अतः स्मृतेर्न प्रमात्वम्।

ननु प्रमालक्षणे 'यथार्थानुभव' इत्यत्र यथार्थपदेन स्मृतेर्नैव निरासः किन्त्वनुभवपदेन। यदि स्मृतेर्यथार्थता न स्यात्तर्हि प्रमालक्षणे अनुभवपदनिवेशस्य न प्रयोजनमिति चेत्–

अत्रोच्यते–कथञ्चित्स्मृतेर्यथार्थज्ञानरूपत्वेऽपि अनुभवरूपत्वाभावान्न तत्प्रमात्वमिति।

अत एव न्यायसूत्रकारेण 'प्रत्यक्षानुमानोपमानशब्दाः प्रमाणानी'ति[16] सूत्रेण चतुर्विधप्रमाणं

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निरूपितम्। तत्र प्रमाणमित्यत्र प्रमापदेन प्रत्यक्षानुमित्युपमितिशब्दा अभ्युपगम्यन्ते। तस्मात्र स्मृतिः प्रमेति दिक्।

सन्दर्भ

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BUDDHISM AND THE MODERN AESTHETICS OF SILENCE

Priyadarshi Patnaik

Buddhism and Silence

The world is full of words.

Desire is the cause of words.

The cessation of desires leads to the cessation of words.

The cessation of desires can come about by following the eight noble paths.

The eighth noble path leads to silence.

Each word is a storehouse of desires. It seethes with desire and is therefore incomplete.

Since we can grasp the world only through *vikalpas*, subjective conceptual units, we need to name those units (or perhaps they co-emerge). That is not enough. We must link, organize and articulate those units in order to grasp them in a system of relationships. Be it the most primitive of organisations or the most advanced, dependence on others and needs give rise to a language.

Thus, words are born so that our desires might gain voices. The five *skandhas* (senses) interact with the world in different ways, with 'difference'. Thus are the words different. And each word has unlimited potency and desire for union with other words. In the post-Vedic philosophical tradition of the Hindus this is called *ākāṅkṣā*. One of the earliest definitions of sentence, found in *Mīmāṁsāsūtra* (II,1,46) of Jaimini tells us that a sentence is a group of words serving a single purpose and what binds them together is *ākāṅkṣā*. In *Tarkasaṅgraha* it is defined as the expectancy of one word for another without which it is incomplete (*Padasya padāntaravyatirekā prayuktanvyana-nubhavākatvam ākāṅkṣā*). Thus, it is that, in the *Ṣaḍ-darśaṇa* (the six-fold schools of Indian philosophy) the basic incomplete nature of words is recognised. Yet in language there can be no completion. Words combine to form sentences. Sentences give rise to texts. Texts give rise to commentaries (*bhāṣya* or *vyākhyā*). Each significant text is born out of a

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desire to "silence" certain questions. Yet language gives rise to only more language. Since language and desire are intricately connected, there can be no silence in language. The Continental Post-Modern tradition recognizes this endless play of language.

No doubt, silence, as a concept cannot stand in isolation. It co-emerges with words and noise. Yet, in language, it is always possible to point to two distinctive positions about silence. One lies within language, in contradistinction to words, noise or images. The other is a position that is extra-linguistic and hence nothing can be said about it; it cannot be defined. It can only be pointed at. But in many mystical and religious traditions it (is believed) can be "transmitted," from person to person without the use of language and hence shared.

In *Mahāyāna* Buddhism the doctrine of *Dhramaśūnyatā* tells us that *Nirvāṇa* is beyond the four-fold propositions/statements. It is believed that all that can be said in language can be said only within the framework of these four :

1. It exists.
2. It does not exist.
3. It exists and does not exist.
4. It neither exists nor does not exist.

Since *Nirvāṇa* cannot be articulated, words must stop. One must note, here, that the last two statements are instances of what one can call 'negative dialectics'—approaching a concept through a paradox. *Nirvāṇa* exceeds that and hence goes even beyond negative dialectics. Perhaps, with Wittgenstein, one can say that "whereof one cannot speak, thereof one must remain silent (*Tractatus*)." Wittgenstein's stand is that what can be said can be said clearly and what cannot be said cannot be said at all. But there lies a possibility that language leads towards something and then becomes silent, thereby not articulating clearly and completely, but leaving open the possibility of the very transcendence of articulation.

In spite of the fact that Buddhism often takes a position of rejection of the very acts of conceptualization and languaging, both dialectics and discourses proliferate in Buddhism, even though, as with Nagarjuna, it might be a dialectics about *Śūnyavāda* and 'silence'; or as with Zen parables, about the profound futility of words in sudden moments of self-realization. Silence still remains a conceptual entity which is used in many discourses in the abundance of words in an effort to transcend itself.

In Buddhism, the notion of silence can be explored in two distinctive ways. The first is where one transcends words. Here silence is a 'sign' of

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Nirvāṇa. Secondly, when one uses silence as a tool to reach silence. Here, it is the 'path' to *Nirvāṇa.* Thus, on the second occasion one might reject words and chose silence in order to get rid of desires. One might reject questions and choose to remain silent. One might deem certain modes of enquiry as futile and refuse to speak.

The Buddha often remained silent to metaphysical questions. Gautama often elicited silence. In the story of the woman whose only son had died, the Buddha asked the woman to go and get some mustard seed from a household where there had been no death. The directive was a mode of eliciting a question. The woman went around asking the same question and getting the same answer—not a single household where there had been no death. Thus was her question silenced in confrontation with the reality of death (*The Life of Buddha*). In the story of the arrow, one should not ask the wrong questions—where did the arrow come from, who shot it, and so on. One should only ask how the arrow could be removed most effectively (*Cula-Malunkyovād Sutta* of *Majhimā Nikāya*).

In the first case, silence is the result of a realization. The woman comes back and joins the *saṅgha*, but she does not ask the Buddha any more for her son's life. The question has been answered, not through silence, but through series of rebuttals that *silence* the question. In the second case, the questions can be answered, but serve no purpose. Silence is a refusal to answer, a rejection of the question itself. This does not mean that the questions are not logically valid. But within a given framework, they are not meaningful. A third position exists, in regards the relation between questions and silence—*non-questions*. These are questions that are no longer meaningful. Perhaps, as Wittgenstein says, they arise out of the very structure of language—where did the fire go? The fire has gone out (unbounded). It has not gone anywhere, it has ceased to be (*Aggi-Vacchagotta Sutta, Majjhimā Nikāya*). Wrong questions can elicit wrong answers and lead to wrong modes of enquiry. The Buddha does not entertain anything that is extraneous to the question—how does one get release from the bondage of *saṁsāra*? He was often asked conceptual questions. And to all conceptual questions the Buddha replied 'no'. 'No', thus, was a rejection of all positions—for, when Goutama is asksed, "Does Master Goutama have any position at all?" we get the answer, "A position, Vaccha, is something that the Tathāgata has done away with" (*Aggi-Vacchagotta Sutta, Majjhimā Nikāya*). This elicits silence.

The fourth possibility of silence arises out of questions about the nature of *Nirvāṇa.* This brings us into the realm of negative dialectics. In the Hindu tradition, it is said that the three *Vedas* went to the *Brahman* and came back speechless. Yet, the *Upaniṣadic* tradition expends itself in trying to describe

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the *Brahman* as "not that, not that" (*neti neti*). In the Buddhist tradition, the Buddha only says that *Nirvāṇa* is a state of release from sorrows and happiness. He does not elaborate on its nature. Yet, in the various schools of Buddhism, there is an attempt to describe the state of *Nirvāṇa*. Thus, a tradition of negative dialectic emerges and nowhere is it more distinct and more dialectical than in the *Mahāyāna* school of Buddhism; and no where is it more illustrative than in the *Dhyāna* or Zen school of Chinese Buddhism.

In *Mahāyāna* the notion of silence gets explored implicitly in two distinctive ways. According to *Mādhyamika* doctrines the concept of *śūnyatā* leads to a position where language cannot describe *mokṣya*. According to T.R.V. Murty, (*śūnyatā*) "emptiness must not be understood as simple nihilism (the denial that anything exists), much less as referring to some absolute entity that underlies appearance. Rather, things are "empty" in the sense of lacking independent, persistent existence (*The Central Philosophy of Buddhism*, p. 349). Thus, according to the great 2nd Century Buddhist dialectician Nāgārjuna, it can only be described in terms of a paradoxical series of negations. So, for example, in Absolute Reality (*Śūnyatā*) there is neither Movement nor non-Movement nor both Movement and non-Movement nor something other than Movement and non-Movement. Reality embraces all, includes all and transcends all (*A Critical Survey of Buddhism*). The fourfold proposition cannot capture it and since these propositions exhaust the limits of language, language cannot capture this reality.

In *Yogācāra* meditation leads to silence. The first is a position in language, where through language, language and conceptualization are abandoned. The second is a school of practice where one learns how to go beyond concepts. In fact, one can even say that the first position logically leads to the second—one first abandons words and then practices means of transcendence. Yoga is significant since, even if we get rid of words or reject words, this lack of verbalization does not necessarily mean the abandonment of the swirling of images in the mind, the sensations, words, voices and pictures that come to us when we close our eyes or dream. Yoga only can lead to the stilling of the senses, a prerequisite for the transcendence of the world of images. According to the *Laṅkāvatāra Sūtra*, all the three worlds (of Desire, Pure Form, and Formlessness) are the result of subjective imagination (*vikalpa*). No external objects exist in reality; only consciousness (*A Critical Survey of Indian Philosophy*, p.109). Since *Yogachara* denies the very existence of an "I" in the Buddhist tradition (refer to *Questions of King Milinda*, the Chariot analogy), what is negated is the very insistence of I in the Unconscious (refer to Lacan's paper on the "Self"). Is it words that make up an 'I" or is it an "I" that makes up words. Perhaps it would be answered in terms of dependant origination (*pratītyasamautpāda*). Since they

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both depend on each other simultaneously for their emergence, their very reality is subsistent on this coexistence—they disappear simultaneously. Without words and without an "I" the consciousness is free.

In many philosophical traditions, we find that words are used to break words, meaning is disrupted to transcend meaning. In the Zen or *Dhyāna* tradition of Buddhism this is a significant practice. Silence in Zen does not mean the denial of experience. What Zen is suspicious of is the communication of experience through language. Hence, direct experience can be transmitted; but only when language and through language conceptualsation is broken down. Like most traditions, Zen has also managed to accumulate a vast amount of texts around itself. But paradoxically, a majority of them deal with the futility of words.

Dogen, the founder of the Soto school of Japanese Zen recounts his experience in China, where, in a monastery, he was reading an ancient Master. Another monk asked him,

"What is the use of that."

"When I go home, I want to guide people."

"What's the use of that."

"For benefiting sentient beings."

"In the end, what's the use of that."

This sets Dogen thinking and he realizes that if one just sits, clarifies the great matter and understands the essence, this has the potency of awakening others without reading one word. He says, "afterwords I stopped reading the recorded sayings of old masters, and just sat." (*Essential Zen*, 20).

The Chinese Layman Sotoba (1036-1101) writes,

The mountain—Buddha's body –

The torrent—his preaching.

Last night, eighty-four thousand poems.

How, how make them understanḍ (*The Penguin Book of Zen Poetry*, 45)

There is the story of the 8th century Chinese layman Nanquan in *Five Lamps that Merge at the Source*. When he was working one day, a monk came and asked him, "what is the way that leads to Nanquan." The master said, "I bought this sickle for thirty cents." The monk said he was not asking about the sickle, but the way that leads to Nanquan. The master said, "It feels good when I use it. (*Essential Zen*, 10).

This is a *Koan*—a nonlogical statement, question or anecdote , most

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often an exchange between master and student from earlier Zen writings. The idea is for the student to by-pass logical and conceptual thinking (*Essential Zen*, 11).

Here is another *Koan*. Dongshan Lianjie, another Chines master of the 8th century, once said that about the realization-through-the-body of going beyond Buddha, he would like to talk a little.

A monk said, "What is this talk?"

The master said, "When I talk you do not hear it."

The monk said, "Do you hear it, sir."

The master said, "Wait till I don't talk, then you hear it." (*Essential Zen*, 11).

The first *koan* can be interpreted in language in various ways. As Atkins puts it, "each *koan* is a window that shows the whole truth but just from a single vantage point. It is limited in perspective... when they are enriched you have ten thousand vantages (*The Gateless Barrier*). It could be said to be about the futility of words, searching for paths—an interpretation in language about language is possible in it. But in the second *koan*, there is a rejection of words. Dongshan wishes to communicate about an experience that can be felt, experienced or practiced, but can never be explained.

The cessation of desires logically leads to silence as there is no use for words. Yet in life there cannot be complete silence. The body makes its own sounds, the heart beats regularly or irregularly, the belly rumbles asking for food. Since the willful termination of life, unlike in the Jaina tradition, is not accepted in Buddhism, one must sustain the body if not entertain its whims. One must ask for food when hungry, for water when thirsty and for shelter when tired. Only a few words are needed and one waits without really waiting for silence.

The Modernist Era

The world is full of words.

The way we are using words is futile.

So, words must be used to disrupt words.

But word, as art, is not the end but a means.

Thus, words invariably lead to silence.

The Modernist project, according to Susan Sontag ("The Aesthetics of Silence"), is essentially spiritual as well as existential. The modern artist, unlike the nineteenth century artist, is chiefly concerned to do his[1] work in order to do something that language has never been asked to do. He tries to reach deep into consciousness and bring out that which refutes language.

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He strives at the inarticulate and tries to articulate it. Thus, language often leads to noise or to silence. In other instances, it leads to an attempt to describe that which is by nature silent. The projects that the artist takes up are often projects in metalanguages; sometimes they carry them beyond words. But this is not all. Often language, like life, fails to hold up a meaning or the road to meaning. Language breaks down and there is silence.

One could say that by the end of the nineteenth century, in Europe, the language of art had exhausted itself in certain ways. The painter was no longer satisfied with photographic reality or paintings of resemblance to real things. The poet was no longer happy with words that were transparent. What confronted artists were empty canvases and silence: not because there was nothing to say, but because somehow the conventions existent were inadequate for what they wanted to convey. F. T. Martinetti, in the Technical Manifesto of Futurist Painting (11 April 1910) writes :

> All is conventional in art. Nothing is absolute in painting. What was truth for the painters of yesterday is but a falsehood today. We declare, for instance, that a portrait (to be a work of art) must not be like the sitter . . . (*Theories of Modern Art*, 289-90)

Some Dada slogans at Berlin in 1919 read :

Down with
bourgeois intellectualism
Art is dead
Long live
the machine art
of Tatlin
DADA
is the
voluntary destruction
of the
bourgeois world of ideas . (*Theories of Modern Art*, 376)

It is perhaps difficult to map the origin and development of Modernism. What exactly Modernism covers is equally controversial. But a few distinctive features can be located. To begin with, there is a distinctive break with earlier traditions—so much so that one can even claim that there is a total abandonment of all that had been done in art and literature prior to modernism. Art and literature thus become more abstract, more self-conscious and metalinguistic, more in conflict with themselves and hence in

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a move towards decreation and crisis. (*Modernism*, p. 23-24). In fact one can say that art and the technique of art become problematic.

Language thus yields to silence. The notion of silence, when explored in the Modernist context, has two distinctive threads. One is where there is downright silence. As Sontag points out ("The Aesthetics of Silence") Wittgenstein, Rimbaud and Duchamp reject their arts. Wittgenstein reaches a position where he realizes a situation where there are "things that cannot be said." This acknowledges a world beyond words that cannot be articulated by words. Wittgenstein rejects the project of trying to articulate the inarticulate. He prefers silence. Rimbaud and Duchamp reject art because they feel they have reached the limits of their experiments. They reject the 'play' of words. They reach a position that has either or two possible implications : (a) Words are futule (b) Whatever could be said have been said. Silence follows.

Using a Buddhist world-view, one can say that in rejecting conventions one rejects a world, the concepts (*vikalpas*) that apprehend that world. In creating a new language you create noise for the others since they do not know your language and hence your world. Manifestos—dictionaries that define the new language—are made and, in fact, sometimes become more important that the work of art itself. It is thus that the manifestos of Cubism, Futurism, Dada and Surrealism become very important in understanding these movements. Without these aids, communication fails, and hence there is uneasy silence.

The implications, from the point of view of spirituality, are intriguing. If we are to agree with Sontag that art became a kind of spiritual project in Modernism, silence often comes with a sense of futility rather that as a transcendence of desire. Van Gogh speaking of the Zen essence of art in his letter to Theo writes :

> If we study Japanese art, we see a man who is undoubtedly wise, philosophical, intelligent, who spends his time doing what. In studying the distance between earth and the moon. No. In studying Bismarck's policy? No. he studies a blade of grass.
>
> But this blade of grass leads him to draw every plant and then the seasons, the wide aspects of the countryside, then animals, then the human figure. So he passes his life, and life is too short to do the whole. (*Theories of Modern Art*, 39).

He further comments in the same letter :

> Their work is as simple as breathing, and they do a figure in a few sure strokes with the same ease as if it were as simple as buttoning your coat. (*Theories of Modern Art*, 39)

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This simplicity and minimalism is what he strives at and yet never finds. He uses flat colours over large areas in the pattern of Japanese prints in some of his paintings. Yet his last painting "The Wheatfield and the Crows" clashes with the noise of colours. His suicide and silence also comes in the midst of a clash of emotions. For Van Gogh, painting was the very essence of his living. His rejection of life can be taken to mean his rejection of art, but, perhaps more aptly as, his getting overwhelmed by the gap between what he wanted to say and what he could manage to say.

The Modernist notion of silence is often an abandonment: "whereof you cannot speak, thereof you must remain silent." It is an acknowledgement that at the brink of language one must stop. It is not so much a transcendence as a defeat. Language fails rather than being no longer needed.

A second possibility is where meaning is questioned. Language is abandoned because meaning is abandoned. Rimbaud went off to make money rejecting poetry. Duchamp abandoned art in order to play chess.

The other Modernist thread that evokes silence is where silence or the notion of silence is a gesture, an articulation in itself, a part or strategy of language. The anti-art movement in Modernism, epitomized in Dada uses history and break in convention to generate meaning. When a urinal is turned upside down and presented as art by Duchamp, meaning is generated in the silence evoked by what art meant and what is presented as art. Art no longer communicates as it conventionally used to and hence evokes silence. The Dada poetry of pure sound/noise inarticulates the inarticulate, breaks down communication and hence leads to silence. Such a silence is significant in that it asks one to experience in new ways, to revolutionize the way one looks at the world. In this such a mode of behaviour is significantly like Zen. Apparently absurd, the noise is meaningful and successful in silencing words. Such gestures often just stop short of transcendence.

On the other hand the language created becomes a very private language. The exploration of consciousness leads to a new strategy borrowed from William James—the stream of consciousness. The logic of narrative is abandoned, and along with it the logic of cause and effect. The logic of association is taken up. Joyce tries to capture the temporal contents of a conscious mind acutely recording its own thoughts and sensations. Dada poetry approximates music with the rejection of words that have meaning and its emphasis of the rhythm and sound of words. The exploration of the limits of consciousness in art in Symbolism and Abstract Expressionism invariably lead back to the artist's private world and private language. This holds the potential to silence. Wittgenstein rejects the possibility of private language in natural languages in his *Philosophical Investigations*:

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The words of this language are to refer to what can be known only to the speaker; to his immediate, private, sensations. So another cannot understand the language. (*Stanford Encyclopaedia of Philosophy* on the Web)

But in the context of music and painting, where the emotions, memories and feelings of the artist get reflected in the musical notes and images the music and paintings attain intense private significance for the artists that cannot be shared. Wittgenstein's obsession was with a logically perfect and unambiguous language. But if we look at the entire concept of meaningibility from the point of view of the reader, with Wolfgang Iser, we can say that there are 'gaps' in meaning in the text or work of art which the reader/ viewer fills up so as to make sense. Here, his/her world of memories, feelings and experiences come in and the reading/viewing incorporates much of these in making sense of a work. Where a consistent meaning or comprehension fails, there is silence.

If reading (text or picture) is taken as an act of recreating a world on the part of the reader with the help of his memories and imagination, his desire for weaving out a consistent meaning of what he reads, then the Modernist writing or art initially leads to an uneasy silence. A gesture that abandons language as it had been used for so long and takes up scrapes and pieces to fashion its picture becomes an uneasy threat that leads to silence.

But a more disturbing notion of silence, perhaps at the exact opposite of the Buddhist notion of transcending desire emerges with the notion of the Absurd. Here one rejects words or uses noise because of the total futility and non-meangability of life itself. Lucky and Pozzo in *Waiting for Godot* take up stances of noise and silence alternately with no change in their situation. Here, it is essentially the world-view that leads to silence. Where nothing can be comprehended, words and silence are equally futile. Such a stance perhaps points to the post-Modernist play of language and perpetual *deferment* of meaning where the word is the meaning and there is nothing beyond because there is no beyond. Albert Camus, like the Buddha, asks, what is the meaning of life? But Existentialism does not come up with an answer. It, perhaps, comes up with a solution as to how to live a life that one cannot understand. In that, Existentialism rejects silence, translated as defeat or suicide. But silence prefigures in Existentialism in that the world, the cosmos, is silent to man's questions—with Kirkegeard one puts one's finger into life and it smells of nothing.

In spite of the diversity of the Modernist movement what cannot be denied is that memory and history play significant parts in aesthetics and the strategies of communication. Man's fall, in Camus, is based on a memory

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or an ideal of a pre-fallen state. At least it is based on the memory of a realization or self-consciousness of one's fallen state. In *The Fall*, the protagonist realizes of his fall when he hears a splash under the bridge, knows that a woman has fallen inside, and does not go to her help. In the context of Dada poetry, the non-sense syllables present themselves (ironically) in the backdrop and among the awareness of poetry where words have meaning. A rejection of an earlier art form, even to the extreme of silence, is based on an acute awareness of the earlier art form, one's contrast to that earlier position, and one's involvement with the historicity of one's position. If, on the one hand, the modernist art is bare to the extreme of silence, the theory, the manifesto, the diary are full of words about this art—as if a glossary of new terms used in the art work is being created, so that the new art finds a voice. It is thus that much of Modernist aesthetics can be located in history, context and memory. And it is perhaps from here that the Post-Modernist phase significantly takes off with its lack of awareness of any of the above components.

The Post-Modern Era

The word is the world.
As all words are relative so all meanings are relative.
Thus, words give rise to words endlessly.
Hence words cannot lead to silence.

Post-Modernism rejects silence in favour of noise. Unlike the noise we have talked of before, where it is a strategy, a mouthing of silence, this noise is self-contained. It does not wish to convey anything beyond itself. In a self-contained world of words and concepts of which the very world is a component, silence can function as nothing other than the gap between words, the space between letters, the *not-words* that only can differentiate one thing from the other and make connections possible.

Post-Modernism rejects extra-linguistic possibilities, unlike Buddhism where empty of *vikalpas* (subjective concepts) the world is empty—empty of the meaning that we give it. Everything co-emerges out of the interaction with its opposite. Yet *Nirvāṇa* is beyond these. But in Post-Modernism, there is nothing beyond words. The world begins and ends in words—words that can never finally mean anything, because there is no final, no ultimate, everything is perpetually in motion, and there is no beyond.

Post-Modernist works mean what they say. They are literal. Language cannot pin down a world that is fleeting. And language itself is fleeting. Unlike in the Buddhist context, it is not a relation between a world of moments and fixed conceptual units that wish to grasp it. The language itself is unstable, and this makes the unstable things that it wished to say doubly unstable.

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The problem that confronts one is capturing continuity—experience—in terms of discreet units—words. This anomaly exists in formal language as well. Zeno's paradox of the arrow arises out of dividing a continuity—the flight of the arrow—into discreet units. If reality is what is present at any given instant, then the arrow is always in a particular spot and hence never in motion. Derrida points out that this paradox arises out of a system of language and thought that is based on the concept of presence. The past is past present and the future is future present. Such an absolutistic notion makes it impossible, in actuality, in language, to find presence of an object. The paradox of the arrow makes this clear. There can be no absolute, pure presence in time and space. The arrow, at each frozen instant, contains traces of the past and the future (Culler, 90-91). Such an analysis is in terms of the notion of discreetness. Words are discreet. The Absolute Present is also a discreet entity. But the context is continuous. Our understanding of the world is in terms of relating the discreet concepts (*vikalpas*). Our bodies might be continuous processes like the flame of a lamp (*Questions of King Milinda*) our desires might continue endlessly and non-categorically, but to articulate them and to feed them we have to resort to words, to the world of categories, to the discreet. It is this clash of the continuous and the discreet that give rise to words. The paradox of the arrow can be resolved by also pointing out that one cannot talk of discreet presence in the context of the flight of an arrow which is a continuous process. This would be the Buddhist approach to the problem. But what we are made acutely aware of, both with Derrida and with Mādhyamika Buddhism, is that the very structure of language, its discreetness, creates problems, leads to the proliferation of words endlessly.

Very simplistically put, Derrida points out that the Western philosophical tradition is a tradition obsessed with Presence. Each school of thought searches for a presence—God/Knowledge/Essence—and tries to locate it logically and consistently. This presence is considered to be the centre of that school of thought (structure) and everything evolves out of this centre or presence. What Derrida does is undermine this claim, much like Godel in formal languages. Godel proves that any formal system cannot be both complete and consistent. Derrida, also, points to this incompleteness of language. Locating an absolute presence in a discourse would make that discourse complete. There would be nothing more to say. What Derrida manages to show is that such a system is impossible. Absolute presence is endlessly deferred in a language system. The logic is consistent, as we saw in the paradox of Zeno's arrow. Language and concepts are in time, in process, are themselves processes and one should not search for the discreet in a continuity. Thus, where there is no scope for an absolute meaning,

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where meaning is perpetually deferred, language cannot stop. Words cannot stop. In language, there is no scope for silence, except as pauses between words.

Thus, language proliferates in the Post-Modern era. Ihab Hassan summerizes the diverse and confusing tendencies of Post-Modernism in his paper "Pluralism in Postmodern Perspective," Writing in a generic context he points to 11 significant 'definiens' of the term Postmodern, including among them, indeterminacy, fragmentation, decanonisation, self-less-ness, and the unpresentable and the unrepresentable (*Post Modern Architecture*, 196-97). A brief discussion of the five I have cited above would throw significant light on the notion of 'noise' in the Post-Modern context.

Hassan refers to Haisenberg's uncertainty principle, Godel's incompleteness theorem, and to literary theorists like Paul de Man, Stanley Fish, Harold Bloom, etc., to signify a discourse which is not only uncertain, but indeterminate. Language is poised within non-finality and so is meaning. Talking of fragmentation, he believes that synthesis is no longer possible, hence what live together lives as montage, collage, cut and paste. This applies not only to painting, but also to literary writings where nothing is rejected but everything (even contradictory things) resides together. Decanonisation refers to the rejection of all canons, all theories, rejection of the very possibility of a final interpretation. Thus, the absolutistic notion of meaning itself is rejected. Self-less-ness, depth-less-ness refers to the problematization of the notion of 'self' and 'I.' In Joyce's and Eliot's writings the 'I' is fragmented. This modernist tendency pervades Post-Modernism. Barthes and Levi Strauss decentre man in language, who is only used by language. The 'I' of the text is not the Author, if fragmented and without identity as he enters the space of the reader ("Death of the Author"). Kristeva and Lyotard explore the possibility of the unpresentable (abject) and the unrepresentable in language. Derrida speaks of an absent 'presence' with only 'traces' in language—absolute presence is unrepresentable in language which is capable of only giving *differance*.

Thus, language is problematic for so many reasons. It is plural—giving multiple meanings—all of which are valid. In the language of painting there is surface without depth or rather the surface is the depth. In cinematic language, montage predominates, time and narrative reduced to a minimum. Meaning is what we see. Diverse things co-exist without harmonizing. Thus, we have the possibility of noise or cacophony. The significant question to be asked here is, in the absence of the very possibility of a meaning, of certainty, why is it that language and noise proliferate in the Post-Modern era?

Perhaps, the Post-Modernist answer to the question would be that it is

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the nature of language to proliferate. One might say that language is spoken because man lives and language is a sign of man living. One can celebrate with Derrida the eternal play of language ("Strucature, Sign and Play") where the play is the meaning. But one thing is sure—that in the Post-Modern plural indeterminacy, there is no possibility of anything beyond language and hence there is no scope for silence. Taking the Buddhist stance, one might comment that where there is desire there are words (if articulated) and noise (if inarticulated). With the *Dharmapada*, one might say that there is no place where desire cannot overtake, where words might not bloom like wounds. In the Post-Modern world of desires without identities the aesthetics of silence cannot sustain itself.

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BUDDHISM IN THE MODERN CONTEXT

Karunesh Shukla

I

Prof. Sarvapalli Radha Krishan wrote about eight decades ago: "For thinking minds to blossom, for arts and sciences to flourish, the first condition necessary is a settled society, provided security and leisure".[1] Philosophies and independent thinking do not flourish in a society of nomads and in a state of social anarchy and political disorder.

All the ancient philosophies and the literary writings in India and in other ancient centres of culture in world as also the writings of the classical period portray a highly developed society with rich cultural heritage and traditionally handed down philosophical vision with sound socio-economics and political set up.

The first rate philosophical, technical, literary and creative writings in India came to be recognised as the result of a long drawn tradition of religious and cultural and philosophical background of visionary thinking and direct apprehension of reality. In almost all spheres of life as well as culture, philosophical, enunciation and literary creations the governing principle was the value of life based on moral codes and philosophical sampradāya, paramparā or bilma, as Yāska, the celebrated author of Nirukta calls it[2]. All ancient literature thus, exhibits an imprint of sound cultural and religio-philosophical footing.

Beginning with the Ṛg-Veda down to the present ages, tradition has been the dominant factor which governs the living and writings, thinking and philosophising in India. The Ṛg-Vedic ṛṣi, who has a vision of the Cosmic Truth, which he expressed through the Vedic hymns had also a long drawn tradition before him[3]. It is the āgama or tradition that controls the entire religion–cultural thought in India. The Vedas, particularly, the Ṛg. Veda, are the first exemplary record of the spiritual tradition of India and of the world which severally and variously developed in our country through the Nigama, the Āgama and the Śramaṇa folds of Indian cultural which have the common background of the discovery of one's own self, its bondage and the way to emancipation.

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The Buddhist, the Jaina and other shades of thought and philosophical vision developed from this tradition with a common cultural background. They further made a distinct contribution to this tradition of spiritual culture and the refinement of the human personality leading to release from mortality by the extinction of the notions of 'me' and 'mine' and the attainment of nirvāṇa through the extinction of craving and thereby of the human suffering.

The Upaniṣads, the Jainas and the Buddhist all rely on the attainment of mokṣa, kaivalya or nirvāṇa through self-culture. For this a moral code, pious living and yogic meditation leading to the purification of the mental faculty (citta) have been commonly accepted. In their elucidation of the details of the means to the purification of citta, these systems and shades of thought may differ, put their value-oriented system of the balance of human mind, the ecological balance of man are almost identical or similar.

This is also true of other traditional cultures that profess the salvation of man from worldliness.

II

The modern society is faced with conflicts, struggles, competitions, selfishness, individualistic motives and schematic and impersonal behaviours. This is a materialistic society dominated by persons with individual interests. The very system of modern culture, which is mostly westernised and has become mechanised and driven by selfish economic motives. 'Rigid rules of logical syllogism control the machine system lacking individual freedom. The Western man is from the beginning, constrained, restrained and inhibited. His spontaneity is not his, but that of machine. This is at the root of all tension of the modern man'[4].

'The machine behaviourism, conditioned reflex, communism, artificial insemination automation, general automation, generally, vivisection, the H–bomb–these are', to quote D. T. Suzuki[5] again, 'each and almost all most intimately related and form the close welded solid links of a logical chain'.

The prime achievement of the scientific advancement is industrial revolution. The West claims to be highly civilised in comparison to the 'barbaric' east, what the spiritual east has not been able to achieve through several millennia, the scientifically advanced and industrially developed western society has made tremendous achievement in a comparatively short span of time, say of one and a half of a century[6]. Material advancement and scientific developments in the field of industrial production, education, philosophy, culture and linguistic advancement have made tremendous developments causing prosperity in the poor and underdeveloped nations,

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higher achievements in the developing nation and sophistication in almost all walks of life in the developed countries.

With scientific advancement the vast distance of places in the distant lands of the globe has been minimised to the optimum. We can reach any place in the world within fifteen to twenty hours Thus the globe has become our home land. In the fields of atomic energy as also the electronic media and sophisticated softwares a revolution has taken place. So is the case with individual necessities, modern chemical and atomic warfare, medicine and therapy, electricity and other public utility spheres as also telecommunications, electronic media and sophisticated softwares. In almost all spheres of life electronics is playing the key role. The internet and website have further added new dimensions to the electronic media of communication making the world a home or a city. More and more sophistication and development in the macro and the micro-organisms of science are bound to be made in all spheres of human life.

The entire human race has become a prey to the Western mechanisation. Its various human civilisation is in a precarious state of destruction. The atomic, chemical and electronic war media, besides the traditional and modern modes of battles, have added to constant fear in the minds of the people. Disenchantment and discord, amity and strained relations between individuals, groups, societies and nations have withered away and thus the human, social, national and environmental ecologies have been sharply disbalanced and replaced by harmful environmental behaviours. Nature has been universally suppressed and is being replaced by scientifically developed items of rich luxurious and sophisticated living[7].

Remarks of Prof. A. K. Saran[8] in this regard are very pertinent.

"The man is in the deepest misery to-day and the irony is that essentially it all follows-even flows-from the "grandeur" of modern man and his civilisation. We are neck deep in troubles and difficulties grave and far reaching: the destruction and the manipulation of environment proceeding fast towards a catastrophic ecological disturbance; a wholly destructive exploitation of resources in which all the world-West and East (or North and South) but asymmetrically participating actively and almost freely, each world in its own worst way. Above all the unprecedented predicament of modern man who chooses to live in the ever darkening shadow of the nuclear holocaust: we are fated to live ever precariously-innocent victims of the idiosyncrasies of the ruling Mustafa Monds".

Thus, we see, science has made humanity stand at the edge of destruction. In the name of peace, wars are being waged. On one pretext or

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the other, wars have been fought in the recent past where radars, bombs, and traditional and modern sophisticated weaponry has been used. Vietnam, Checkoslavokia, Chechanya, Sri Lanka, Cambodia, Kargil, Afghanistan, Israel, Palestine, Iran and Iraq may be named as some of the countries where long and short term battles have been fought.

Science has been wholly responsible for the collapse of civilisational values and cultural heritage of various peoples and nations. Wars destroy the hoary cultural heritage of a people, their aftermath leaves them with no place to live in and even with their heritage enshrining their unique and hoary culture entirely or partly disappearing. We may, for instance cite the case of destroying the age old Bamiyan Buddha Sculpture one of the recently disappearing record of the hoary Buddhist Culture. While science ruins a civilisation, the cultural output of a nation is made to disappear by a war.

This happened in the Rama-Rāvaṇa-Yuddha, the Mahabharata War, the famous Kalinga war in Aśoka's times, invasions of Mehmood Gazanvi and Mohammad Gori, wars of Taimurlung, Mohammad bin Khilji the Panipat wars, battles of Maharana Pratap and Sivaji, as well as the modern wars and battles fought, namely, World War I and II, and Vietnam War, the Afghanistan War, the Iraq War-to name only a few of these.

This, entirely, is the outcome of scientific development of the times used for dominance of the persons, groups, or nations wielding political prowess and power.

The question arises-whether wars help achieve peace? Whether the world achieves freedom from warfare by the scientific development. Will peace prevail on Earth? Will this create harmonious relationship between individuals, societies and nations?

There is view-point held earlier by Tielhard[9] that atomic war will lead to permanent peace. It my humble opinion, the reply to these queries is certainly an emphatic 'No'.

It has further been argued that science has made man omnipotent and creator who "creates, who will create life, minds, adjusted individuals, good society via behavioural engineering"...., religious experience and conquer with death, achieve physical immortality by a combination of organ transplants and geriatrics that first arrest the aging process and then roll it back in rejuvination"[10].

But now scientist themselves have come to the conclusion that this 'theology has been inadequately demythologized', 'but' they have difficulty squaring this six fold program with religion"[11]

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This programmed-a grand promise and a scientific futurology,[11] says Prof. Saran[12] is by no means a coherent whole but a congeries of disrelated items working at cross purpose; together it represents a piecemeal assault on our creatureliness, a wilful mocking on God.

Knowledge, it is further argued, is not an end in itself, it is a means to achieve the vision or identity of the Supreme, the Absolute. Here Science fails and traditional vision handed down from time immemorial as *philosophia perrenis* comes to our rescue"[13].

The second kind of objection against the view that modern science, and broadly speaking, modern thought are auto-telic is the following. There are in fact, acclaimed if not officially acknowledged (ultimate) goals of (modern) science. They are science for power and science for the welfare of mankind... However it has been maintained by some that the ultimate goal of science has actually been or theoretically could be, the acquisition, maintenance and indefinite increase of power for its own sake, unrelate to any further or higher goal. Also one may hold that the clear *defacto* goal of science is to so serve the interests of the ruling and dominant industrial military establishment, or, in any case, to serve the holders of political power"[14].

This has culminated in wars throughout the globe in the past several millennia and even in modern times.

Besides the physical and cultural devastation, wars and thereby science, are responsible for erosion of human and moral values.

Since World War-II the political precariousness in various parts of the globe has gradually increased. In addition to the cold war political and diplomatic disenchantment caused by envy and national interests of the developed countries have caused wars and dissolution of various countries. The vast empires of the British, the Soviet Union, Korea, Pakistan, Germany and some Western countries have been divided. The two Germanies have, however again united. Communism from the Soveit Union and some other parts of the Globe is gradually withering away. Turmoil and military operations as well guerilla war are prevailing in Sri Lanka, Palestine, Nepal, Iraq, Afghanistan and several other parts of the world.

III

In this present declining state of cultures, where social disorder and erosion of moral codes and values of life prevail, the question arises who comes to the rescue of man and the moral and cultural values.

This erosion of human values cannot be checked or controlled by the vision of the social scientist who cares for the welfare of the majority. The

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majority being in favour of modernity and scientific development, the re-formation of cultural themes and tradition cannot be achieved. Business – management is the common behavioural psychology of the modern man who values everything in terms of profit and loss. Hence, for him the restoration of moral codes and cultural values is neither practical nor essential for living. Any thing not being relevant to living in the present day set up of globalization shall not be accepted by the social scientist and the economics.

The traditional Sanskrit moral codes also point out that the interests of the individual and the smaller section of the society are to be sacrificed for the betterment of the larger section in the society.

Thus, Hitopadeśa says:

त्यजेदेकं कुलस्यार्थे ग्रामस्यार्थे कुलं त्यजेत्।
ग्रामं जनपदस्यार्थे आत्मार्थे पृथिवींत्यजेत्।। (Mitralābha)

Hence, the societal interest of the larger section in the present day modern mechanised society shall have to be guarded from this view also-point.

The Scientist pleads for this methodology, ontology, cosmogony and above all modernity and mechanisation. Scientific developments are entirely responsible for the collapse of cultural organism and the human values on the one hand and the physical destruction and devastation through various wars and conflicts at the local or regional level. Humanity is at the brink of collapse and the so called scientific developments have made it possible with bright side of the scientific developments, their dark side is to be thoroughly pondered over an analysed.

A thorough and thoughtful analysis of the whole problem makes it crystal clear as Prof. Saran also points out, that it is tradition that comes to our rescue. Śri Aurobindo is also of the same opinion when he says that 'the cloven foot of science' is to be totally discarded even in the formation of the methodology to be adopted for a study of the ancient literature. The human values of life enshrined in the Buddhist scriptures, if practised, can only save the humanity from a collapse.

IV

If we analyse the cause of this discord, turmoil and struggle in the modern world, the craving (tṛṣṇā) for increasing the boundary lines of the respective nations and grappling the sovereign power come at the root of the inharmonious circumstances prevailing in various parts of world.

Lord Buddha pleaded for the eradication of evil (duḥkha, suffering)

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and freedom from mortality. All phenomena he declared as phantom and mirage and called for a pure, sublime state of emancipation to be attained through various ways of self-purification. The chief aim of his teachings was to eschew the path of nescience leading to origin of evil through craving to realise the state beyond mortality i.e., nirvāṇa.

What is needed to-day is reformation, the change of mind and removal of the selfishness, the tṛṣṇā, craving and following the middle path of the Buddha which teaches us to refrain from extremes, from craving and selfish motives. It further goes to suggest that the mental defilements are at the root of all suffering. The cleansing of the mind (Citta), its purity, removal of the defilements and blemishes lead to the realisation of the true vision of Truth and attainment of nirvāṇa.

Through the contemplation and practice of Śīla, samādhi and prajñā and further meditation and contemplation in the ten cittabhūmis, the state of undefiled mind is achieved.

The mental faculty is at the root of all worldliness in the form of manifold worldly texture and its refinement and the suppression of individuality through a psychological process resulting in the cittavyupaśāma, cause the realisation of nirvāṇa. All afflictions arise from ego or defiled mind[14] and their suppression of elimination leads to the realisation of the true nature of dharmatā and thereby of nirvāṇa.

That Mahaparinibbāna Sutta[15], relates in clear terms that like the flames of the oil lamp, the flames of the mind of the Venerable Master were extinguished. Thus the release (Vimokkho Skt. Vimokṣa) of mind took place. The contemplation of the prajñā leads to an undefiled state of mind[16].

The Mahāyāna doctrine of two truths[17] points out that paramārtha is non-dual, without any worldly prediction and details of description (nisprapañca[18]).

This points to the nirvāṇa as the true nature of the filed mind. The Mādhyamika view regards nirvāṇa as the connotation of the pure and luminous state of mind which leads to the realisation of non-intrinsic character of phenomenal dharmas and śūnyatā.

The Bodhicitta is generated by exchanging self with others, Śāntideva formulates the four-fold formula for the generation of a bodhicitta, namely equality of self and others (parātma-samatā), fault of self-cherishing notion (ātmasneha doṣa), importance and cherishing of others (parasneha) and exchange of self with others (ātmaparivarttana).

By the notion of helping others[19] and regarding them not different from oneself, the notion of me and mine (ātma, ātmīya) gradualty withers

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away. The practice of the six paramitās of dāna, sīla, kṣānti, vīrya, dhyāna and prajñā leads to the widening of the circumference of mind and realisation ot the true nature of dharmatā leading to the attainment of nirvāṇa[20].

The Yogācāra system is basically the elucidation of the purification of the mental states as the final stage of nirvāṇadhātu. The pariniṣpanna lakṣaṇa satya[21] is devoid of all categories of worldly predictions in terms of ens, non-ens, both or niether. For Yogācāra, the external objects being non existent[22], only the citta exists and the refinement of its faculities has been elucidated through the ten gradual stages. The nine-fold stages of mind (*navākārā cittasthiti)* and the various dhyānas as elucidated in the Yogācāra texts leads to the conclusion that the purification (*vyavadāna*) of citta. The Lankāvatāra[23] points out that simply by transcending the mind-only, the nirābhāsa is transcended which leads to the realisation of Nirvāṇa, the eight-fold way and the nature of dharmas through which the buddhajñāna emerges. All these are purified.

The Sandhinirmocana Sūtra, the Vajracchedikaprajñāpāramitā, the Tathaguhyakasūtra, the Bhāvanākrama and the vast Siddha literature contain detailed elucidation of the purification of mind and its states. The rūpa and the ārūpya dhyānas and the contemplation on true nature of dharmas as duhkha, antiya and anātma are to be regulatly practised so that śamatha or concentration of mind and vipaśyanā or true vision of the dharmas could emerge.

The Tathāgataguhyaka Sūtra clearly relates that dhyāna is very, nature and āhāra of Tathāgata[24].

The circumference of mind is broadened and universalised through love and compassion, the practice of the four brahmavihāras namely– maitrī, karuṇā, muditā and upekṣā leads to the sublimation of ego with the universal psyche and the rise of bodhicitta. The defilements of the mind are removed like the blowing of the cotton to bring whiteness or cleanliness to it[25].

It is in this sense that the Buddhist texts, the vast Tantric literature, particularly the Kālacakra Tantra and its commentary Vimalaprabhā, the works of Nagarjuna, Aryadeva, Shantideva, Kamalaśīla and others as well as the Siddhas regard the purity of citta and its cleanliness arrived at through various froms and stages of dhyāna and bhāvanā of śūnyatā as the practical ecstacy of non-intrinsicness with spiritual potency which leads to the realisation of the true nature of nirvāṇa through suppression of individuality. The āśrayaparāvṛtti leads to the realisation of ubiquity (vibhutva) through the removal of kleśāvaraṇa[26] and jñeyāvaraṇa.

Nirvāṇa, Nagarjuna says, arises with the suppression of the notions of

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I and mine when the knots (granthis) of the mind[27] are removed. In this stage, the identity or non-difference of the states of Saṁsāra and Nirvāṇa occurs[28] when the various defiling factors of the mind wither away with the practice of Universal Psyche.

The zen way of universalising the subjectivity, having non-mind, no-self helps in winning over the notions of ego and individuality. The unconscious is sincerly and genuinely identified with the Cosmic Unconscious, the self dies and the individual mind disappears. The unknown, thus, gets related to our mind, and to that extent, unknown, and mind must be somehow of the same nature and cherish a mutual communication. We can, thus, state our limited consicosness, in as much as we know its limitation, leads us to all sorts of worry, fear, unsteadiness. But as soon as it is realised that our consciousness comes out of something which, though not unknown, is intimately related to us, we are relieved of every form of tension and are thoroughly at rest and at peace with ourselves and with the world generally[29].

The psycho-analytic method of transforming the conscious with the unconscious, by 'free association' which bypasses the logical, conscious, conventional thought and ultimately leads to the conscious being relieved of all tension and individuality[30], is also akin to the Buddhist yoga.

If these methods are properly pursued, a modern man is bound to overcome the factors of tension and individuality and to transform one's personality into a personality devoid of all egoity and notion of subjectivity, which the following verse of the zen master Bunan very well points out[31].

While alive
Be a dead man,
Thoroughly dead;
and act as you will,
and ill is good.

practising the Buddhist psychology of non-duality and voidness, one should never be conscious of anything without, nor of anything within so as to be concentrated in aspiration to be the Buddha[32]. This is the best way of winning over the tension of a modern man in which the role of the Buddhist meditation and Zen Buddhism embedded with psychoanalysis is unique.

If a man is individually dead while living, the true happiness emerges and world peace is gained in the real sense of the term.

I would like to conclude with aline from H. H. the Dalai Lama[33].

'Lord Buddha's message of compassion and tolerance, moderation and respect for the environment and the emphasis that Buddhist thought places

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on the harmonious interdependence of all things, is of fundamental relevance today'.

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Section - III

DHARMAŚĀSTRIC STUDIES

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GRĀMAVACANA IN GṚHYA RITES
with Special Reference to Pāraskaragṛhyasūtra

Prafulla Kumar Mishra

I. The Genesis of the Problem

Pāraskaragṛhyasūtra (PGS) in the context ot marriage proceedings refers to some practices which is confined to tradition. ग्रामवचनं च कुर्युः। VIII, 11. The *grāmavacana* is hither to reflected as the instruction of the village tradition of which old woman is the authority. The commentator like Karka, Jayarama, Harihara and Gadadhara explain the word *grāma* in different manners each.

(i) Karka

Karka very objectively explains *grāma* as *strī*/woman. He says, *grāma* means *strī* or woman. Whatever practices are remembered by ladies on the occasion of marriage and funeral rites are—accepted as authority by *smṛti.*

(ii) Jayarāma

Jayarāma explains *grāma* as the version of old lady.

(iii) Harihara

Harihara restricts the meaning to *grāmavṛddha* or old lady of one's own family/*kula.* He explains how both *śruti* and *smṛti* accept this view. But he himself asks—*kā sā śrutiḥ* what is the *Veda* (Vedic hymn) that accepts.

(iv) Gadādhara

Gadādhara's opinion on this sentence of *PGS* is quite a departure from the accepted norm of the previous commentator like Karka, Jayarāma and Harihara. By quoting the opinion of *Bhartṛyajña* he opines *grāmavacana* as *lokavacana* with popular practices.

Now the problem on this issue is as follows :

(i) Who gives sanction to this practices ?

(ii) Whether this can be given a ritual status or not ?

(iii) Which text and what is that text to authorise ladies to instruct regarding the marriage or funeral practices?

(iv) Why after all a *grāmavṛddhā,* an elderly woman is chosen as the

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authority of the two important rituals?

(v) What is the nature of the *grāmavacana*? An attempt is made to discuss some of the dimensions of this issue on the basis of a socio-psychological view points.

II. In response to the previous problems let them be disussed one after the other

(i) Who gives sanction to this Practice?

At the outset it is said in the *PGS* itself after ग्राम वचनञ्च कुर्युः।। [VIII.11] विवाहश्मशानयोर्ग्रामिं प्रविशतात् इति वचनात्। VIII.12 finally accepets the opinion of *śruti* as the *grāma pramāṇa* तस्मात् तर्यो ग्रामप्रमाणमिति श्रुतेः।। VIII, 13. *PGS* accepts the *grāmavacana* as the *śruti pramāna*—the evidence of *śruti*.

The view of the commentators are dealt earlier. *Sāṅkhāyana GS* XI.5 refers to the *ācāra* of four or eight unwidowed women with lumps of vegetables, *surā* and food these perform a dance four times. Similarly these are rites which find mention in *GSS* but no authority is quoted thereof. In this connection the work can be marked as the *gṛhya* background where no *mantra* is uttered. Some are prescribed in *GS* like *Govila GS* which speaks on the bath of the bride and on wash of private parts by the groom. There is also a provision for the washing of private parts of bride by her female relatives (ज्ञाति कर्म एतत्).

Gṛhya rites includes the floating local customs which survive for many centuries. *Āpastambagṛhya sūtra* includes them under *ācāras* 1.1.1

PGS 1.8.11 and *Āśvalāyana* GS 1.14.8 are on the following agreement :

ब्राह्मण्यश्च वृद्धा जीवत्पत्न्यो
जीवप्रजा यद्यद्युपदिशेयुस्तत्तत्कुर्युः।। आ०गृ०सू० 1/14/8

And what (the people in) the villages tell them that they should do (marriage rites). And whatever aged brahmin women, whose husbands and children are alive, teach (sanction) that let them do. (J. Gonda : The ritual Sutras; Wiesbaden, 1977) (Translated by J. Gonda, both PGS, APGS).

(ii) Gonda views on the basis of Govila GS that

Elsewhere it is the practice of the integer and respectable expert Veda inter-preters (*Śiṣṭācāra*) which should be followed (3.3.29, 35, 38)

Whether or not individual rites were inherited from hoary antiquity or were in historical times developed as the special possession of individuals not all customs and practices detailed in the domestic books can claim the same age—the very fact rites in corporated in *gṛhya* manuals (Odenberg in

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SBE XXX p. XXI) are also recommended in other works furnishes additional grounds for presuming that they were widely practiced.

The motive of this practice is never spelt out occasionally. Some authors make an explicit statement regarding the intention. The commentator of Āśvalāyana *GS* says खलुकः। उच्चावचन ग्रहणं कथम्। नैकेन कर्त्रा समुच्चीयेरन् इति। जनपदधर्मा–देशधर्माः, ग्रामशब्देनानगरेत्युच्यते।..... कुलधर्मा अपि कार्या इत्यवेमर्थम्ः।।

Here the *grāmadharma* or the *Kuladharma* if not contrary to *gṛhya* rites then *Kula dharma* should be followed.

(iii) What is the status of this *ācāra*?

One can term this practice as *grāmācāra*, the practices of the ladies. These *ācāras* mentioned above do not find place in the description of the rituals. When those are not included how can those be called as rituals. As a result of which *PGS* speaks those practices as *grāmavacana* and *AGS* term them as *janapadadharma* and *grāmadharma.*

It is evident that marriage rituals as found in the Vedas, *gṛhyasūtras* and digests are practised even today. Besides, a lot of non-Vedic rites (if one at all call it as such) are prevalent in the marriage ceremony. Marriage practices are broadly of two types. They are local practices which vary from place to place and the Vedic practices of different Śākhās. The Vedic practices being the sacrament the *grāmavacanas* are treated as popular performances. It so happens that the popular portion of the rites or non-Vedic rites in other words appear to be more significant and more attended by the members of family as it requires the presence of the participation of at least seven ladies (having husband alive) and others to assist. Ladies as the centre of activities by the elaborate performances of non-Vedic rituals, becomes more important. So they keep the tradition intact. *Lokācāra* is more significant and elaborate than that of *Vaidikācāra* yet the *Vaidikācāras* are performed by the priests. But no priest is required for the *lokācāra.* In this connection one can ask, who perform these rites. If women folk very faithfully follow the tradition then it is no harm in telling this as *strīācāra.*

Strīācāras are unwritten uncodified and non-standardized. As a result of which the *ācāras* vary from state to state, village to village and family to family. But they are not forgotten by the ladies. The old lady can remember the age-old tradition which is followed by other ladies. Since this *ācāra* is a collective work of over seven ladies (of husbands living), they are remembered by them all. If one forgets some *ācāras,* other ladies are there to remind her. Similarly if there is any marriage in the locality, the lady is invited to participate in the *strīācāra* from long before the marriage to long after the marriage.

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With the presence of a group of ladies and their chorus of auspicious 'ulu', 'ulu' the festive occasion of marriage ceremony becomes lively. All these are led by the ladies. In this performance the mother of the bride/bridegroom invites ladies of the locality where they become the directors of the *ācāra* and the mother becomes the centre of the action. Besides, ladies take the pivot role in the death rituals. Ladies carry the flame/flag in the relay race of tradition and culture from time to time from place to place. But unfortunately the significance of old-women is not properly pointed out which keeps the focilised culture in them and live in it. This results in retaining tradition of thousand years intact even today. Even they keep Indian tradition where even they migrate.

It is well-known how Hebrew language is retained by the ladies only. The inclusion of old lady of the village for marriage and death is as good as the sanction of the Veda. The elderly women represent as the guardian of *kula, grāma, janapada* and *deśa,* who protect *dharma* and *dharma ācāra* in particular as well as in general.

The so called feminist who cry for the importance of ladies should know ladies are given primary importance in the family ritual. It is the European civilization which has no objective principle of family rituals are shouting for woman chauvinism appear to be pseudo rationalist.

Why women are given importance ?

It is often marked that women folk is united on their emotional, sexual behaviour and other problems of their day to day life. They share each others' worry faithfully and try to sort them out through social pressure and negotiation. In a marriage like *prājāpatya* form the couples are matched under family negotiation. Generally both of them are unknown to each other. So quite naturally a bride and the most intimate well-wisher of her mother are very much concerned about the marriage. They could not calculate the future of the daughter after marriage; as regards the behaviour of in-law and bridegroom etc. There is possibility of anything. The groom could get bored with her or die out in epidemics.

The widow has no place in this society. This shadow of fear surround the mother and daughter. The daughter somehow dreams of a brighter day. But mother tries to take help of gods, goddesses and little bit of tantric practices to assure of daughter's prosperity. The fellow women have also the fellow feelings and they understand the panic of uncertainity with which they have passed their time. They woo the feelings and try to retain the mother and the daughter in good mood. Besides they direct the mother to apply different pratices, (which appear magical) with the hope of capturing or captivating the mind and heart of the groom to lead a happy life. The

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practice of *lavaṇacauri* is an example of magic, where the bride sprinkles handful of salt, mustard and locks of hair on bridegroom at the first sight. Those things are kept under a mat where the bride sits for the day after her auspicious bath. *PGS* records a similar practice of *lājāhoma* where the bride utters a mantra for the well-being of groom and uniterupted love for him.

इयं नार्युपब्रूते लाजानावपन्तिका।
आयुष्मानस्तु मे पतिखेरन्तां ज्ञायतो मम।।

Let my kinsmen and my husband live long. Then

इमांल्लाजानावपाम्यम्त्यै समृद्धिकरणं तव।
ममतुभ्यं संवननं तदग्निरनुमन्यन्तामित्थं स्वाहा।।

Here the lady asks for endorcement of *Agni* regarding the love of husband and wife. In other words it is a prayer for good relation with husband by the help of this *lājāñjali* to *Agni*.

The *Strī-ācāras* presupposes magical origin and of fertility cult. This cannot be contradicted if the details of the work is peeped into throw the magical character to be revealed with the fertility concept. As for example, if one chances to see the performances of *Strīācāra* conducted at places like Puri then no explanation would be necessary.

(i) Marriage Negotiation

Ladies accompany the mediators to judge the mind of the mother as well as the daughter. Kalidasa introduced Arundhati with *saptarṣi* in the negotiation of Śiva-Pārvati marriage.

(ii) Inaugural ceremony of marriage [अनुकूल कर्म]

The *anukūla* or the auspicious starting ceremony of marriage or sacred thread ceremony is started much earlier with the *striācāra* of worshipping *varuṇa/kalaśa* and *ṣaṣṭhīdevī*. At least seven (having their husband alive) ladies are necessary for any sort of auspicious work. The articles used for this are—*Śrīmahāprasāda, durvā-grass*, leaves of berry, rice-mixed with turmeric powder, flowers, *saptadīpa* (seven faced lamp) waterpitcher with mango leaves and cocoanut etc., milling stone, *mudga, māṣa* sesamum, pulses be kept on the winnowing fan (*sūrpa*).

Similarly articles kept decorated are ready to be sent to natural uncle for maternal invitation. They are—*Śrīmahāprasāda*, eleven bettle-nuts, four cocoanuts, one set of sacred thread, seven pieces of turmeric, three turmeric cloth puff, an invitation letter written on a palm-leaf. After *Vandāpanā* and *anukūla* of grinding, and milling invitation start setting first to maternal uncle then to anybody else. Before this the family deity is invited, formally

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with bettle nuts annointed with turmeric paste. The ladies start making *culli* (earthen stove), seven smaller and one bigger pūjā and *vali* are offered by the ladies. They burry bettle nut and cowries in the cooking spot.

(iii) Construction of altar

At least seven ladies put handful of clay on the Vedic and burry *Mahāprasāda,* betelnut and make *vandāpanā* or worship with lamp and flower etc. The prepared collirium for the bride and bridegroom to be applied on the day of marriage. In all these performances ladies have the auspicious chorus of *huḷahuḷi* sound. They boil the paddy and prepare rice for the cakes to be prepared for marriage. Churn/grind the pulses for preparation of *vesana* (flour) preparing sweet balls to be offered to nāgas on the eastside of the altar at the time of marriage.

Śtrī ācāra before marriage

They keep all the goods gathered for marriage ceremony on their courtyard, keep the cooking pots put collirium, vermilion and flowers with painting of *muruja* or rice powder being cleaned with cow-dung and clay. Like the previous days the oblation is offered.

Seven ladies powder turmeric of seven pieces (each one) to be besmeared to the female deity. They all proceed to the temple of *grāmadevī* or the female deity of the village. They offer oblation and annoint her with turmeric, vermilion. Collirium and cua, offer sari and show all the articles brought for marriage for her favourable blessings. It is not out of the place to mention that marriage ceremony is a crucial time for the evil spirits to create disturbance. Jealousy and other short comings are there to create certain problems. To prevent this, common invocation from the ladies. That is why the ladies start their work much earlier up to sixteenth day from marriage ceremony. No burning of vegetables and bitter food is used in the household use; for they are accepted as inauspicious. The expectation of the ladies are to protect the occasion from the possible evil spirits and evil happenings.

The holy bath of the bride

The waterful pitcher brought with the blessings of female divinity last night and is besprinkled on the bride and her mother. The daughter sits on the lap of the mother. Towards the end of the night, seven ladies with auspicious chorus of *huḷuhuḷi,* after worshipping *Ṣaṣṭhī devī* and *Varuṇa* put seven betel-leaves and nuts and acting as crushing them by milling stone. The betel-leaves be kept on head, chest, shoulder, knee, and backside of daughter and mother crushed softly. The *vandapana* work is conducted with the chorus of *ulu ulu.* Then they take bath by sprinking seven times. The

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bride after bath sits in the corner of the house on a mat under which salt, mustard and hair locks be spread. Probably the articles applied for have some magical importance to protect the candidate from the evil sight. The salt, mustard and hair locks are collected by the bride which spread under the mat. The bride sprinkles them on the groom at the first sight when he wears a sāri. That sāri is again worn by the bride and she comes to the marriage altar. Articles used probably can bring some magical spell for her future life.

Small Vedī

On the marriage day a small *vedī* is constructed earlier along with the main *vedī*. That *Vedī* is meant for the *strīācāras*. The mother of the bride comes with at least seven ladies having husband. The groom dressed like woman wears a sari and sits on the milling stone on that small *vedī* after the *lavaṇacauri* performance is over.

The mother-in-law of the groom washes his legs in cocoanut water and rinses by sāri. She annoints collirium, lac-dye changes the sacred thread, garland. Daughter is expected to use the sārī, sacred thread and garland which are collected from the use of the bridegroom. The betelnut on the betel-leaf are crushed as earlier. Then she bakes the groom by betel-leaf very politely with the auspicious *ulu ulu* chorus as present actions.

Post-Sacrament Events

After the marriage mantras are over they come to the courtyard where there is play of cowrie to acquaint with each other and the family relatives. There the ladies make *vandāpanā* and give presentation etc. Ladies apply magic to bring the groom under the bride. The practices are—

(i) Bride keeps the betelnut in her mouth for the whole day. When groom comes they prepare a betelnut that half chewed nut as offer it to him. If he takes their magic would be successful.

(ii) Bride keeps her foot on a banana leaf. That leaf is washed and food is served to the groom on it.

No Priest

No priest is required for the *grāmavacana*. Everything is perfromed by the ladies. Elderly ladies direct younger ladies to perform *ācāras* and gradually they become prompt in remembering the tradition.

Similarly lots of family rituals are observed by the ladies when the bride arrives at the in-laws-house.

Further

PGS, when prescribes for *grāmavacana* it does not give any description.

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Harihara, the commentator mentions–[अङ्कुरारोपण?] अङ्कुरार्पण हरिद्राक्षतचन्दनादि etc., which depicts that they all know the performance of ladies.

The pre-marital *ācāras,* marital and post-marital practices are on the basis of tradition. But some *gṛhya* sūtras like *sāṅkhāyana,* Govila speaks of the above mentioned practices which are given the status of authenticity.

(i) The female rites does not use *kuśa.*

(ii) There is no kind of *yajña* in the *strīācāras.*

(iii) Use of turmeric, vermilion, betel-leaf and betelnuts are not used in Vedic rites.

(iv) In *Varuṇa/ Kalaśa pūjā* and *ṣaṣṭhī pūjā, Varuṇa* and *Ṣaṣṭhīdevī* are the only gods worshipped.

(v) *Samarpaṇa, ulu ulu* chorus, are the salient features of *strīācārs.*

From the above discussion it appears that there are deep relations between the Vedic and non-Vedic rituals which appear to be complementary to each other.

There are *strīācāras* which depict beautiful events as recorded and enumerated by other *gṛhya sūtras.* So it is most probably the *PGS* which is known to this and indicate those *ācāras* under *grāmavacana.*

The sole performances of ladies do not require explanation regarding the importance of ladies in household rites. P.V. Kane (in H.D.S. II.i-Ch. IX, pp. 526-27) quoting Vedic ceremony of marriage (Ṛgveda X. 85-9) between Soma and Sūrya show the importance of village rituals of *Āśvalāyana Gṛhyasūtra* (1.7.1-2), *Āpastambha Gṛhyasūtra* (2.15) *Kāthaka gṛhyasūtra* (25-7) say people should understand from women what procedures are to be followed. This needs no explanation.

Even to-day with lapse of time and advent of so called modernity, people feel proud to adhere to the tradition handed down through ages from generations to generations. They carry this to all the cornors of the worlds with them and distict them with the mark of cultural identity of ethnic character. So long this is carried forward, there is no danger to Indian culture.

References

1. *PGS*, VIII-11, 12, 13.
2. ग्रामशब्देन किमभिधीयत इति चेत् ग्रामं प्रविशतात् इति वचनात्। स्त्रियो ग्राम शब्देनाभिधीयन्ते। ताश्च यत्स्मरन्ति तदपि कर्तव्यमिति। तस्मात् तर्योग्रामः प्रमाणमिति श्रुतेः। तयोः विवाहश्मशानयोः। श्रुतिग्रहण च गामवचन प्रामाण्यज्ञापनात्। –कर्कः
3. वृद्धस्त्री वचनं वाक्यं विवाहे मरणे च प्रमाणम्।
कुतः ग्रामप्रविशतादीति वचन हेतोः।। –जयरामः

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4. अत्र विवाहे ग्रामशब्द वाच्या वाच्यानां स्वकुलवृद्धानां स्त्रिणां श्मशाने च वाक्यं कुर्युः। अङ्कुरार्पण हरिद्राक्षत चन्दनादि धर्म प्रतिपादकम्। कस्मात् विवाहश्मशानयों ग्रामं प्रविशतात् इति वचनात् तस्मात् तर्योग्रामः प्रमाणमिति श्रुतेः विवाहे च श्मशाने च ग्रामं स्वकुलवृद्धाः स्त्रीयः प्रतिशतात्' शास्त्रातिरिक्तं कर्तव्यमाचारं पृच्छेदिति वचनात् इति स्मृतेः। न केवलं स्मृतेः श्रुतेश्चापि। का सा श्रुतिः। तस्मात् तर्योग्रामः प्रमाणम्। सदाचारबोधकमित्यर्थः।
   –हरिहरः
5. ग्रामवचनं लोकवचनमिति भर्तृयज्ञः। –गदाधरः–
   Paraskar Gṛhya sūtra with Comm. Munshiram Manoharlal Publisher Ltd., 54 Rani hansi Road, N.D.-110055.
6. अथ खलुच्चावचा जनपदधर्मा ग्रामधर्माश्च तान् विवाहे प्रतीयात्। –आश्व०गृ०–1.7.1
7. आवृतश्च स्त्रीभ्यः प्रतीयेरन्। –आपस्तम्बगृ०–1.2.15

   [The word आवृत refers to formalities which are not accompanied by Śudrasan in his commentary presses that both with mantras and without mantras are to be known from the women :
   आवृतः क्रिया वैवाहिक्यः अविशेषात् समन्त्र कामन्त्र काश्च ताः सर्वा स्त्रीभ्यः सर्व वर्णेभ्यः साक्षात् अवगम्य प्रतीयेरन् विवोदादः।
8. आचारिकाणि (कारयेत्) काठ०गृ०–XXV, 7.

   The Vivaraṇa of Ādityadarśanam adds देशजाति-कुल-व्यवस्थाया-स्थितानि [कर्माणि]. In the Paddhati of Brāhmaṇabala certain formalities introduced by the people of Kasmir have been referred to.
   —The sacrament of marriage in Hindu society U.M. Apta, Ajanta Pub. Delhi-110007, 1978.
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LAW AND ADMINISTRATION OF JUSTICE IN ARTHAŚĀSTRA

N.V.P. Unithiri

The Arthaśāstra treats the administration of justice and sets forth in detail the law to be administered in the courts in Book III. The judges are called Dharmasthas, a name that apparently refers to the Dharma or law, by which they are to be guided. In later literature of similar type, the word for judge is Prāḍvivāka, not Dharmastha.

Three judges, all three of the rank of ministers, should try cases arising out of transactions at frontier posts, in the Saṅgrahaṇas, Droṇamukhas and Sthānīyas.[1] We have the descriptions of Saṅgrahaṇa, Droṇamukha and Sthānīya.[2] The king should establish a Sthānīya in the middle of 800 villages, a Droṇamukha in the middle of 400 villages, a Kārvaṭika in the middle of 200 villages, and a Saṅgrahaṇa in a group of ten villages. Kangle writes : "The reference to Saṅgrahaṇa as a seat for a judicial court implies that justice is intended to be made available to the subjects very much nearer their places of residence than seems possible even today."[3] Since there is no reference to any gradation among the Dharmasthas and since all Dharmasthas enjoy the same status, it appears that all courts at different places are on the same footing. The only appeal from the judgment of any court would be directly made to the King, who is the final authority.

The Dharmasthas are required to look into Vyāvahārika arthas, i.e. cases arising out of mutual transactions among the subjects. So the first topic that is discussed in the Book concerning judges is the validity and invalidity of transactions.[4] Some transactions become invalid or illegal because of the circumstances attending their conclusion. A transaction to be valid should be entered into by competent persons and are present in person at the time; they should generally have been entered into in the open and by daytime and should be free from secrecy or fraud. A suit filed on the basis of an invalid transaction means not only the loss of the suit and the usual fine, but also a heavy fine in addition for relying on inadmissible transaction. Even witnesses present at the time of such a transaction are to be fined.

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We have here the law of contracts. Ordinarily, only on a complaint made by the aggrieved party, the judge can proceed in the matter. But there are some exceptions. The judges themselves shall look into affairs of Gods, Brahmins, ascetics, women, minors, senior citizens, sick persons and those who are helpless, when these do not approach the court, and they shall not dismiss their suits under the pretext of place, time or adverse possession.[5]

When a complaint is brought before him, the judge has to get some details written down by the court-clerk. After writing down the year, the season, the month, the fortnight, the day, the office, the place, the debt, and the country, village, caste, family, name and occupation of the plaintiff and the defendant, who have given adequate sureties, the clerk shall put down the questions with answers to the plaintiff and the defendant, in due order of the subject-matter.[6] From this it can be assumed that the fine will be received by the State whichever party loses the suit.

It appears that it was in connection with suits concerning the non-payment of debts (ṛṇadāna) that the law of procedure and the law of evidences were framed first. For, in the details about the filing of suits the matter under dispute is referred to as ṛṇa. Similarly, it is in the ṛṇa dāna section that the discussion on witnesses, their number, their admissibility, trustworthiness, etc. is offered. In case of non-admission, however, witnesses shall decide, those who are trustworthy, honest or approved— three at least in number. Or, two will suffice if both parties agree, but never a single witness in the case of debt.[7] Not allowed as witnesses are a wife's brother, an associate, a dependent, a creditor, a debtor, an enemy, a cripple and a convicted person, also those mentioned before as unfit for transactions. The King, a Brahmin learned in the Vedas, a village servant, a leper and a wounded man, an outcast, a Caṇḍāla, a person following a despised profession, a blind, deaf, dumb or self-invited person, a woman and a King's officer shall not be cited as witnesses except in the case of their own groups. In cases of verbal and physical injury, theft and adultery, however, all may be cited as witnesses except an enemy, a wife's brother and an associate. In the case of secret transactions, one woman or man, who had heard or witnessed it, may be cited as a witness, excepting the King or an ascetic. Masters may bear testimony for servants, priests and preceptors for disciples, and parents for sons, without being forced, or the latter may do so for them.

The accused shall not file a counter-complaint, except in cases of strife, forcible seizure and association in caravans. And there shall be no suit against the accused by another party.[8]

If the plaintiff, to whom a reply has been given by the defendant, does not counter-reply on the same day, he shall lose the suit. For, it is the plaintiff

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who has decided beforehand what is to be done, not the defendant.[9] If the latter—defendant—does not reply, a period of three days or seven may be allowed. After that the judge shall impose a fine of three paṇas minimum and twelve paṇas maximum. After three fortnights, if he does not reply, the judge shall impose the fine or loss of suit and indemnify the plaintiff from goods belonging to him, excepting the tools of his profession.[10]

Before witnesses are called upon to submit evidence they are to be adjured by the judge. The judge should exhort witnesses in the presence of Brahmins, a water jar and fire.[11] In that connection, he should say to a Brahmin witness, "Speak the truth".[12] To a Kṣatriya or a Vaiśya he should say, "Let there be no fruit of sacrificial and charitable deeds for you if you speak untruth; you would go potsherd in hand, begging for alms to the house your enemy".[13] To the Śūdra he should say, "Whatever the reward of your merit between birth and death, that would go to the King and the King's sin come to you in case of a false deposition, and punishment will also follow; even afterwards facts as seen and heard would be found out; being of one mind, bring out the truth.[14] For those who do not bring out the truth, the fine shall be twelve paṇas after seven days; after three fortnights, they shall pay the amount of the suit.[15]

In case of differences among witnesses, the judges should decide in favour of that party in whose favour are the majority, honest or approved, or should follow the middle course.[16] Or, the King should take that object.[17] If witnesses testify to an amount less than that claimed in the suit, the plaintiff shall pay a part of the excess claimed, as fine. If, on the other hand, they testify to a larger amount, the King should take that excess.[18] What was badly heard or badly written through the folly of the plaintiff, or the affidavit of a person since deceased, shall, after investigation be decided only on the testimony of witnesses.[19]

Kangle observes : "The text knows documentary evidence, but it does not discuss the question of their admissibility or validity. This shows that it attaches more importance to the testimony of witnesses than to documentary evidence. Obviously, we have here an earlier stage in the growth of the law of evidence."[20]

The judge passes the judgment after listening to both parties and weighing all the evidence produced. A number of circumstances are described as leading to a loss of the suit. A party to a suit who gives up the dispute as put down and changes to another dispute, does not corroborate the first statement by a subsequent matter, remains silent after challenging an unchallengeable statement of the other party, after making an affirmation does not indicate the evidence when asked to do so, indicates weak evidence

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or false evidence produces evidence other than that indicated, when evidence is produced denied a statement in the matter saying 'it is not so', does not accept what is confirmed by witnesses, talks secretly with witnesses in a place where no conversation is allowed these are reasons for loss of suit.[21]

In case of contradiction between an earlier and a later statement, in case of the blameworthiness of witnesses and in case of escape from the custody of the prison-guard, loss of suit shall be decreed.[22]

Another verse lists five circumstances, which are helpful to the judge in arriving at a decision : A distinctly seen offence a voluntary admission, straight-forwardness in questions and answers to one's own and the opposite party, reasoning, and oath lead to a decision in a case.[23] Of these, the third circumstance seems to refer to the examination and cross-examination of the two parties and their witnesses. There is no reference in the text to professional layers. Most probably such a class did not exist. Reasoning or Hetu clearly refers to the weighing of the evidence by the judge. Oath or *śapatha* does not appear to contain a reference to ordeals as well .[24]

There is provision for the punishment of the judge who errs in his duty. Kauṭilya gives the details about this : if the judge threatens, upbraids, drives away or browbeats a litigant he shall impose the lowest fine for violence on him, double that in case of verbal injury.[25] If he does not question one who ought to be questioned, questions one who ought not to be questioned, or after questioning dismisses the statement, or instructs, reminds or prompts him, he shall imposes the middle fine for violence on him.[26] If he does not ask for evidence which ought to be submitted, asks for evidence that ought not to be submitted, proceeds with the case without evidence, dismisses it under a pretext, carries away one tired with delays, throws out of context a statement which is in proper order, gives to witnesses help in their statements or takes up once again a case which is completed and in which judgment is pronounced, he shall impose the highest fine for violence on him.[27] In case the offence is repeated, double the fine and removal from office shaft be the punishment.[28]

Punishment should be given to the clerk who is committed error. If the clerk does not write what is said, writes what is not said, writes correctly what is badly spoken, writes inaccurately what is well spoken, or modifies the sense conveyed, he shall impose the lowest fine for violence on him or punishment in accordance with the offence.[29]

It is the Samāhartā who is ultimately responsible for detecting and punishing officers including judges. The Administrator and the magistrates

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should first keep in check the heads of departments and their subordinates.[30]

If the judge or the magistrate imposes a money fine on one not deserving to be fined, he shall impose on him double the tine imposed, or eight times the shortfall or excess over the prescribed fine.[31] If he imposes corporal punishment wrongly, he shall himself suffer corporal punishment or pay double the normal redemption-amount.[32] Or, he shall pay a fine eight times the just claim which he disallows or unjust claim, which he allows.[33]

As Kangle observes, "Such treatment expected to be meted out to members of the judiciary strikes us today as being very strange. If judges are themselves to be fined, the dignity that is expected to be attached to their office is bound to disappear. The judges, in the scheme of this text, occupy a position subordinate to the executive and are far from being independent of it."[34]

A couple of verses in the end of Chapter III refer to the relative importance to be attached to the various authorities on the basis of which suits are to be decided. "A matter in dispute has four feet : law, transaction, custom and the royal edict; among them the later one supercedes the earlier one. Of them, law is based on truth; a transaction, however, on witnesses; customs on the commonly held view of men; while the command of Kings is the royal edict."[35]

This means : Ordinarily, law as described in the text is to be followed by the judges. But if are agreement between parties is not keeping with it, it may be considered as authority for the purposes of the case; provided it satisfies the conditions of validity. Similarly, a local custom is to prevail over statutory law as well as over individual agreements. And, a royal order is to prevail over all these three. That a custom prevalent in a region, a community, etc. is to be scrupulously observed is emphasized in III.7.40 also. There it is said : Whatever may be the customary law of a region, a caste, a corporation or a village, in accordance with that alone shall he administer the law of inheritance.[36]

Kauṭilya sets this law forth under the following seventeen heads :

(1) *vivāhasamyuktam*, marriage and allied topics; (2) dāyavibhāga, partition of inheritance; (3) *vāstukam*, property and disputes concerning it; (4) *samayasyā napākarma*, failure to participate in community affairs; (5) ṛṇa dānam, non-payment of debts; (6) *aupanidhikam*, concerning deposits; (7) *dāsakarmakarakalpa*, law concerning slaves and laborers; (8) sambhūyasamutthā nam, undertakings in partnership; (9) *vikrītakrī td* tānuśaya, revocation of a sale or a purchase; (10) *dattasyānapā.* karma,

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non-conveyance of gifts made; (11) *asvāmivikraya*, sale without ownership; (12) *svasvāmisambandha*, law concerning ownership; (13) *sāhasam*, forcible seizure of an object; (14) vākpāruṣyam, verbal injury; (15) *daṇḍapāruṣyam*, physical injury; (16) *dyūtasamāhvayam*, gambling and challenging; and (17) *prakīrṇakam*, miscellaneous.

A comparison with the titles of law in Manu and other Smṛtis shows some differences in number, in the nomenclature of titles and in the scope of the topics under some heads. More especially, the order in which the topics are arranged is different in *Arthaśāstra* from that in the Smṛtis. As rightly observed by Kangle, the arrangement in this text is more rational, starting as it does with law concerning domestic affairs and then proceeding to that concerning affairs in which strangers are involved. And every topic is treated in as detailed a manner as possible, at the same time ignoring all extraneous considerations in which an author like Manu is often prone to indulge.[37]

(1) ***Vivāhasamyuktam*** : "All transactions begin with marriage.[38] For, it is the starting point of family life and, through it, of all social life. The topic is divided into 13 sub-sections. Many of them such as dveśa (dislike), bharma (maintenance), niṣpatana (the wife's going away from home), pathyanusaraṇa (her going with a man), etc., are not taken up by the authors of Smṛtis. "It is obvious that the rules contemplated here have a wider application than those in the Smrtis which for the most part are concerned with matters affecting the upper castes only. At the same time, the rules reveal a breadth of outlook on the part of the author, which is generally missing in the Smṛtis."[39]

(2) ***Dāyavibhāga*** : From marriage, comes the topic of sons and the partition of estate. The law of inheritance in the *Arthaśāstra* seems to be simpler and in some respects more primitive than that in the Smṛtis. The mixed castes as a result of varṇasaṅkara are fewer in number. The practice of niyoga and the special share of the eldest and other sons are mentioned without any suggestion that they had become obsolete in the author's time.

(3) ***Vastukam*** : Naturally out of the partition of property arises the topic of immovable property. A house, a field, a park, an embankment, a tank or a reservoir is immovable property.[40] Disputes concerning these are generally to be settled on the testimony of neighbours. Many of the topics dealt with here are not seen in Smṛtis.

(4) ***Samayasyānapākarma*** : This deals primarily with the non-fulfillment of obligations devolving on a person by the fact that he is a member of a community, such as a village, a region, a caste, a family or a Saṅgha.

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(5) *Ṛṇādānam* : Rates of interest, liability, the mode of recovery of the debts, etc; are dealt with. *Smṛtis* also deal the same topics.

(6) *Aupanidhikam* : This deals with deposits, pledges, borrowings, gods given to agents for sale, material given to artisans for manufacture of articles, etc.

(7) ***Dāsakarmakarakalpah, & (8) Sambhūyasamutthānam :*** Dāsa includes the Ahitaka. the person pledged with the creditor when contracting a debt, also. The Karmakara differs from these two that he is not in the power of another one. He only contracts to do a specific work for a specified wage. The Arthaśāstra mentions various types of slaves and emphasizes their right to freedom on the payment of a ransom amount." It is also notable that it is not an offence for Mlecchas to sell an offspring or keep it as a pledge. But there shall be no slavery for others in any circumstances whatsoever." Non-payment of remuneration is a crime. In case of non-payment of the wage, the fine is one-tenth or six Paṇas. In case of denial, the fine is twelve Paṇas or one-fifth. "It is interesting to note that the rules visualize a saṅgha or union of workers, which enters into a contract with an employer and distributes the remuneration received among individual laborers. Labourers from unions or partners in an undertaking shall divide the wages as agreed upon or in equal proportions." And without informing the employer, the union shall not remove anyone or bring in anyone. In case of transgression of that, the fine is twenty-four Paṇas. For the person removed by the union, the fine shall be half that.[45]

Not doing the work after receiving the wage is also a crime. For a laborer not doing the work after receiving the wage, the fine is twelve Paṇas and detention till it is done."' If he is incapable or the work is vile, or if he is ill or in calamity, he shall get annulment of the agreement or the right to get it done by another. Or, at his cost, the employer shall have the right to get it done.[47] This implies some sort of contract work in which some wage in advance may be given to the labourer.

(9) ***Vikrītakrītānuśayaḥ*** : It is to be noted in this section on sale and purchase that refers to the question of the annulment of a marriage-agreement. In the case of marriages, however, revocation is valid up to the ceremony of clasping the hand in the case of the first three varṇas, and up to consummation in the case of Śūdras.[48] Even in the case of those whose hand-clasping ceremony is completed, revocation is valid on discovering a defect connected with sex. But under no circumstances will revocation be valid when they: have begotten children.[49] For giving a maiden in marriage without mentioning the maiden's defect in connection with sex, the fine is ninety-six paṇas and the return of the dowry and woman's

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property.[50] Or, for the suitor marrying without mentioning the bridegroom's defect, the fine is double and the loss of the dowry and woman's property.[51]

The mention of this topic in this section implies that the marriage is also considered a sale of girls by receiving a dowry. Manu also includes marriage-sale under this head.

(10) Dattasyānapākarma & (11) Asvāmivikraya: This section declares it as the duty of the state to recover lost or stolen property and if, unable to recover it, to compensate the owner for its loss.[52]

(12) *Svasvāmisambandhaḥ & (13) Sāhasam* : Forcible seizure is a deed of force in the presence of the owner. In the absence of the owner it is theft, also in case of denial.[53] It is in this section that the amounts of the three sāhasadaṇḍas are mentioned. In the case of articles of copper, steel, bronze, glass and ivory and other big articles, the lowest fine for violence, i.e., a minimum of 48 paṇas and a maximum of 96 paṇas shall be the punishment.[54] In the case of large animals, human beings, fields, houses, money, gold, fine cloth and other big articles, the middle fine for violence, i.e., a minimum of 200 and a maximum of 500 shall be the punishment.[55] For one who binds or causes another to bind or releases from bondage a woman or a man by using force, the punishment shall be the highest fine for violence; i.e., a minimum of 500 and a maximum of 1000.[56]

(14) *Vākpāruṣyam,* (15) *Daṇḍapāruṣyam &* (16) *Dyūtasamāhvayam :* The *Arthaśāstra* does not condemn gambling outright as the *Manusmṛti* does. It lays down rules for the state control of gambling. The Director of gambling should cause gambling to be carried on in one place. For one gambling with dice in another place, the fine shall be 12 paṇas. in order to find out those who follow a secret profession.

(17) *Prakīrṇakam* : This is a collection of offences arranged in groups according to the amount of fine they carry.

This brief review of the law found in Kauṭilya shows how he has treated it in the most systematic manner. The treatment is comprehensive. Compared with this text, the earliest works on Dharmaśāstra like the *Dharmasūtra* of Āpastamba, contain only scrappy rules on only some of the topics dealt with here. They mostly concern with marriage and inheritance, and to a certain extent with debts and deposits. It is noticeable that they contain practically nothing corresponding to a good number of topics treated so fully in this text, which can legitimately form the subject matter of a dispute among the subjects to be adjudicated in a court of law. Therefore, the Dharmaśāstra works cannot claim as giving us a genuine code of law. We see such a code only in the *Arthaśāstra*. Manu, the foremost among the Dharmaśāstra writers, who deal with law in a systematic manner, shows

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many deviations from the law as found in the *Arthaśāstra.* He ignores many rules on various topics that are seen in the *Arthaśāstra.* For example, there are no rules therein on dāsa, vāstukam and on daṇḍapāruṣyam, probably because he does not regard these matters as very important. As Kangle observes, some of the differences in the rules of Manu are due to the author's strong bias in favour of Brahmins and his general indifference to and even something like an animus against Śūdras. The full code of law, which we find in the *Arthaśāstra,* could have been the basis even of modern legislation on a number of topics. Its breadth of outlook in spite of its adherence to the Varṇa system, its warm humanitarianism and its understanding of the realities of actual life, are especially notable, whereas the teachings of Āpastamba, Manu and others are one-sided and narrow-minded. Kangle rightly says that these Dharmaśāstra works can hardly be called codes of law, whereas the Dharmastha section of the *Arthaśāstra* contains a code of law in the real sense of the term. At the same time, we find that this code is more or less rooted in tradition.

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CONCEPT OF ATITHI IN THE DHARMAŚĀSTRAS

Shrutidhara Chakravarty

The Dharmaśāstras embody all he important duties that a member of the society has to perform in this world. The duties behind which there are legal sanctions are known as laws. But the Dharmaśātras do not deal with laws only. They incorporate different aspects such as social, economic, political religious, ethical etc., which help people in leading a rightful path.

Day to day duties of a householder are very well described by the Dharmaśāstras. In that context it is suggested that a householder should perform *pañcayajña,* i.e., five religious duties[1]. They are *brahmayajña, pitṛyajña, devayajña, bhūtayajña,* and *nṛyajña.* The regular study of the Vedas is the *brahmayajña,* offering to the spirits of the dead fore-fathers is the *pitṛyajña,* performance of regular *homa* is the *devayajña,* taking out portions of food for other creatures is the *bhūtayajña* and giving due regard to the *atithi* is the *nṛyajña.*[2]

Now a days we generally use the term *atithi* to mean a guest. But according to the Dharmaśāstras *atithi* does not mean a mere guest, but some special types of visitors to the family. While discussing about the five daily duties, most of the Dharmaśāstras have defined the tern *atithi.*

The *Gautamadharmasūtra,* the oldest of the Dharmasūtras has defined *atithi* as—*'asamānagrāmo'tithiraikarātriko'dhivṛkṣasūryopasthāyī'*[3]. It means that a person who hails from a different village (than the householder who is to receive him), who comes only for one night and who arrives during the time when sunshine still remains in the trees, is termed as an *àtithi.* The *Mitākṣara* commentary of Haradatta on this Dharmasūtra explains the term *adhivṛkṣasūryaḥ* as either mid-day or evening. Cf. *'vṛkṣāṇāmupari yadā sūryaḥ so'dhivṛkṣasūryaḥ kālo madhyāhnaḥ. atha vā vṛkṣāṇāmupari sūryaraśmayo yadā bhavanti sa kālaḥ sāyaṁ vā.'*

The *Āpastambadharmasūtra* defines *atithi* as—*'svadharmayuktaṁ kuṭumbinamabhyāgacchati dharmapuraskāro nā'nyaparyojanaḥ so' 'tithirbhavati'*[4], meaning thereby that a person who comes to a virtuous householder with the sole intention of following the path of *dharma,* is called an *atithi.*

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Haradatta in his *Ujjvalā* commentary remarks on this statement that the term *dharmapuraskāra*, i.e., to follow the path of *dharma* in this context signifies begging alms for the sake of preceptor etc. cf., *'dharmapuraskāraḥ ācāryādyarthaṁ bhikṣaṇaṁ dharmaḥ taṁ puruskarotīti dharmapuraskāraḥ'*. He also quotes Baudhāyana in this context as *'baudhāyanastu śrānto'dṛṣṭapūrvaḥ kevalamannārtho nā'nyaprayojanassotithirbhavati'*, It means that according to Baudhāyana one who is not seen earlier and who comes only for food is an *atithi*.

The *Manusmṛti* defines the term *atithi* with the following words—

'ekarātraṁ tu nivasannatithirbrāhmaṇaḥ smṛtaḥ.
anityaṁ hi sthito yasmāttasmādatithirucyate:'[5]

meaning thereby that the *brāhmaṇa*, who stays only for one night, is called an *atithi*. He is called so as he does not stay permanently.

It is to be noted here that Manu has given the status of an *atithi* only to a *'brāhmaṇa* chance-comer. Commenting upon the above verses Medhātithi says—*'ekaratram vasataḥ paragṛhe'tithitvam, 'tacca brāhmaṇasya na jātyantare...'* etc., meaning thereby that only a *brāhmaṇa* is entitled to be an *atithi*. It is also echoed by the commentary of Kullūka. But some of the mordern commentators intend to say that here the term *brāmaṇa* should be considered as an *upalakṣaṇa*. It should be taken in the sense of a mere human being. Likewise the term *ekarātra* should mean *ekadina*, i.e., one day. By this any chance-comer, irrespective of caste, while comes to a house at any time of the day, will be treated as an *atithi*.[6]

In our opinion the term *brāhmaṇa* cannot be taken as a *upalakṣaṇa* here as in another verse Manu clearly says that a *kṣatriya*, a *vaiśya*, *a śūdra*, a friend, a relative or a preceptor should not be treated as an *athithi* at the house of a *brāhmaṇa*.

cf. *'na brāhmaṇasya tvatithirgṛhe rājanya ucyate.*
vaiśyaśūdrau sakhā caiva jñātayo gurureva ca:'[7]

But he also suggests that when a *kṣatriya* arrives at the doorstep of a *brāhmaṇa*, he should be given food after feeding a *brāhmaṇa*.[8] If a *vaiśya* or a śūdra comes, he should be favoured by giving food with the servants of the house.[9]

Yājñavalkyasmṛti seems to be much liberal in this regard as it has stated quite clearly that a householder should offer hospitality to an *atithi* irrespective of latter's caste.[10] It further says that an *atithi* should be received with sweet words, a place to seat and water even when he comes in late evening.[11]

According to *Parāśarasmṛti* any person who calls at one's house during the performance of the *vaiśvadevahoma* should be regarded as an *atithi*,

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whether he be an erudite or ignorant, pleasant or undesirable guest. Cf. *'iṣṭo vā yadi va dveṣyo murkhaḥ paṇḍita eva vā. Samprāpto vaiśvadevānte so'tithiḥ svargasaṁkramaḥ:'*[12] It also mentions that a traveller who hails from a distant place and being fatigued arrives at a house during the time of *vaiśvadevahoma* should be known as an *atithi*. But this Dharmasūtra refuses to give the status of *atithi* to a person who comes before that particular period of the day. Cf. *'dūrāccopagataṁ śrāntaṁ vaiśvadeva upasthitam. atithiṁ taṁ vijāniyannatithiḥ pūrvamāgataḥ:*[13] We find a solution regarding receiving such a visitor in *Hārītasaṁhitā* when it says that in this situation the householder should first keep away a portion of food to be offered to the *viśvadevas*, and then should dismiss the visitor by giving alms.[14]

From the above definitions it is found that some of the Dharmaśāstras like that of Gautama and Manu are very rigid in giving the status of an *atithi* to a visitor. They seem to call only a *brāhmaṇa* as an *atithi*. Manu even refuses to consider a *brāhmaṇa* as an *atithi* when he resides in the same village with that of the householder who is to receive him and also when a *brāhmaṇa* comes to the householder on business purpose.[15] It is interesting to note that on the basis of caste and education the *atithis* are divided into different categories by some of the Dharmaśāstras. As such the warmth of receiving *atithis* also vary in accordance to their status.

The *Gautamadharmasūtra* says that an educated *brāhmaṇa*, when comes to a householder as an *atithi*, should be received with *pādya*, *arghya* and *annaviśeṣa*. Cf. *'śrotriyasya tu pādyamarghyamannaviśeṣanśca prakārayet;*[16] Commenting upon the said statement *Mitākṣarā* of Haradatta says that here *pādya* means water to wash feet, *arghya* means fruits, gifts, areca-nut etc., and the term *annaviśeṣa*, i.e., special food signifies rice pudding, cake etc., which are prepared as special delicacies. Cf. *'śrotriyasya brāhmaṇasyātitheḥ pādyaṁ pādodakam. arghyaṁ phalopahāratāmbulādi. annaviśeṣaḥ pāyasāpūpādayastāṅśca prakarṣeṇa kārayetsamarthaḥ:'*[17] The *Gautamadharmasūtra* again says that otherwise the daily eatable should be prepared with special care for the *atithi*. Here *Mitākṣara* comments that it can be made special by adding spices. Cf. *'marīcajīrakādisaṁskāraviśiṣṭaṁ sādhayet.'*

An *atithi* who is of good nature, but devoid of education, should be treated with medium type of food. Cf. *'madhyato'nnadānamavaidye sādhuvṛtte'*[18] On the other hand if the *atithi* is an educated one but at the same time of evil nature, he should also be given medium type of food.[19] If a *śrotriya* (i.e., one who has studied any branch of the Veda)[20] *kṣatriya* comes to a householder he should be given *madhuparka* (i.e., a delicious drink mixed with honey and given to show respect to someone)[21]. Cf. *'rājñaśca*

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śrotriyasya'.[22] But when an uneducated *kṣatriya* comes he should be received only with a seat and water. Cf. *'aśrotriyasyā'sanodake'*[23].

Apart from such apparently discriminatory treatments, the Dharmaśāstras also state as to how to receive an *atithi* in general. The *Vyāsasaṁhitā* suggest that the householder should wait for a period of forty-eight minutes calmy at his gate to receive a chance-comer after the *vaiśvadevahoma*.[24] *Hārītasaṁhitā* says that a householder should wait for an *atithi*, after he finishes the *vaiśvadevahoma*, till the hour of milking the cow.[25]

The *Āpastambadharmasūtra* speaks in detail as to how to receive an *atithi*. It states that at the arrival of an *atithi*, the householder should rise up from his seat, welcome the *atithi* and offer him a seat. Here Āpastamba says that according to some authorities the seat provided should preferably be one having feet. Cf. *'śaktiviṣaye nā'bahupādamāsanaṁ bhavatītyeke'*[26] He should then wash the feet of the *atithi* with the help of two servants. One of them should be engaged in pouring water.[27] *Ujjvalā* commentary adds that the other should wipe the feet. Cf. *'itaraḥ prakṣālanam'*. The Dharmasūtra again states that if an *atithi* arrives after the family has finished eating, the householder should arrange extra food for him.[28] It further says that when the *atithi* leaves the householder should accompany him to a certain extent.[29]

It may be mentioned here that unlike other Dharmaśāstras *Āpastambadharmasūtra* has approved stay of several nights in a household for the *atithi*. It says that giving shelter to the *atithi* for one night the householder may get entire happiness of the world. Allowing him to stay for two nights the householder can win the *antarikṣaloka*, by keeping him for three nights attains the heaven, by four nights gets the worlds of immense happiness and allowing the *atithi* to stay for several nights the householder can find endless happiness.[30] It is to be noted that his Dharmaśāstra suggests that if an uneducated visitor arrives projecting himself an *atithi*, the householder should then receive him taking him to be an educated person. By doing so the householder can attain the good results of receiving an educated guest.[31] From this statement it can easily be understood that Āpastamba also considered an educated person to be an *atithi* in real sense of the term.

Most of the Dharmaśāstras have said about the good results of receiving an *atithi*. They say in unequivocal terms that by receiving an *atithi* the virtuous householder can attain the heavenly abode. But they also warn the *atithi* to be careful while taking food. It is said in the *Āpastambadharmasūtra* that he should not take food at the place of such a householder who keeps enmity towards him or who has committed sometimes wrong to the society.[32]

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From the above discussion it is found that different Dharmaśāstras have said different things on *atithi*. Some of the Dharmaśāstras appear to be very rigid, while others appear to be liberal in different degrees. Some seem to be even discriminatory from the viewpoint of caste. We know that the Dharmaśāstras deal with virtuous path of life. Therefore, it will be absurd if we say that some of the Dharmaśāstras have guided us to follow a non-virtuous life by adopting inhuman attitude in discriminating people on the basis of their castes. Hence, we should try to understand these afore mentioned apparently discriminatory dicta in proper perspective of the social condition prevalent at the relevant time to get a clear picture.

Among the Dharmasūtras and the Smṛtis the *Gautamadharmasūtra* and the *Manusmṛti* are the earliest ones and both of them appear to be more rigid and discriminatory in favour of *brāhmaṇas* of erudition. During the days of these works the *brāhmaṇas* of erudition had no independent source of livelihood other than the alms procured by their pupils. Since through the services pertaining to education rendered by these erudite *brāhmaṇas* to the youngsters the householder as well as the society as a whole had benefited directly, the Dharmaśāstras made it mandatory for the virtuous householder to provide alms and temporary shelter whenever such erudite scholars happened to visit them as chance-comers during a particular period of the day. That is why it is said that just as all the animals sustain depending upon their mothers, the people who live on alms depends upon the householders, (*'yatha mataramāśritya sarve jīvanti jantavaḥ evaṁ gṛhasthamāśritya sarve jīvanti bhikṣavaḥ:'*). That is to say that the above view basically projects the inter dependence of the members of the society through a virtuous life.

When we study on the above perspective, we find the real reason of classifying the erudite *brāhmaṇas* for a special purpose by lawgivers like Gautama and Manu. These classifications were based on reasons for purpose of objectives to be achieved. Such reasonable classifications can never be treated as discriminatory; rather absence of classification on proper grounds may lead to miscarriage of justice. Therefore, although the Dharmaśāstras sometimes appear to be discriminatory and unjust, when we make a thorough study in proper perspective it becomes clear to us that in reality they are just and reasonable.

In later Dharmaśāstras we find liberal attitude has been adopted with respect to the term *atithi*. A person of any caste could be an *atithi*. Moreover, works like *Yājñavalkyasmṛti* and *Parāśarasmṛti* clearly mention that a traveller also can be qualified to be *atithi*. This liberal attitude resulted from the changing social outlook. The society realised in course of time that it would be proper to treat a traveller also as an *atithi* when he comes to a householder

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from a distant place being fatigued and finding no other place to spend the night. Because in those days to travel from one place to other was not easy and there was hardly any hotel, motel or rest house to spend the night.

In short the Dharmaśāstras were never static. They kept pace with the march of the society whenever need arose. So, the concept of *atithi* also kept on changing in the later Dharmaśāstras for reason of justice and fairness. That is why Manu comments that if any rule framed by the lawgivers is found to be not conducive to the welfare of the society, or to be against the spirit of the age, that should be unhesitatingly abrogated or modified.

cf. *'parityajedarthakamau yau syātāṁ dharmavarjitau.*

dharmaṁ cāpyasukhodarkaṁ lokavikrusṭameva ca:' (*Manusmṛti*, IV.176).

References

1. Vide *Manusmṛti*, III.69.
2. *Ibid.* III.70.
3. *Gautamadharmasūtra*, I.5.36.
4. *Āpastambadharmasūtra*, II.3.5.
5. *Manusmṛti*, III.102.
6. Vide *Vimarśa* of Hargovinda Śāstrī on *Manusmṛti* III.102, Chowkhamba Sanskrit Series Office, Varanasi, 1970, p. 125.
7. *Manusmṛti*, III.110.
8. *Ibid.* III.111.
9. *Ibid.* III.112.
10. *Yājñavalkyasmṛti*, Ācārādhyāya, Gṛhasthadharmaprakaraṇa, 170a.
11. *Ibid.* 170b.
12. *Parāśarasmṛti*, I.40.
13. *Ibid.* I.42.
14. *Hārītasaṁhitā*, I.5.30.
15. *Manusmṛti*, III.103.
16. *Gautamadharmasūtra*, I.5.30.
17. *Ibid.* I.5.31.
18. *Ibid.* I.5.32.
19. *Ibid.* I.5.33.
20. Vide *The Practical Sanskrit English Dictionary*, V.S. Apte, Motilal Banarsidass, 1989, p. 737.
21. *Ibid.* p. 913.
22. *Gautamadharmasūtra*, I.5.28.
23. *Ibid.* I.5.29.
24. *Vyāsasaṁhitā*, III.37.
25. *Hārītasaṁhitā*, IV.55.
26. *Āpastambadharmasūtra*, II.3.8.
27. *Ibid.* II.3.10.
28. *Ibid.* II.3.16.
29. *Āpastambadharmasūtra*, II.7 (Kaṇḍakā). 9.
30. *Ibid.* II.7.16.
31. *Ibid.* II.7.17.
32. *Ibid.* II.3.19.

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महाभाष्ये संस्कारविमर्शः

किशोरचन्द्रपाढी

महर्षिपतञ्जलिविरचिते महाभाष्ये न केवलं व्याकरणविषयको विचारो दृश्यते, अपितु ग्रन्थेऽस्मिन् सर्वाण्यपि ज्ञातव्यानि विषयजातानि सूत्राणां व्याख्यानावसरे विवेचितानि। यथोक्तं भर्तृहरिणा–

> कृतेऽथ पतञ्जलिना गुरुणा तीर्थदर्शिना।
> सर्वेषां न्यायबीजानां महाभाष्ये निबन्धने।। 2/497

तत्र सर्वेऽपि व्याकरणनियमाः, प्राक्तना इतिहासाः, लौकिकव्यवहाराः, आवश्यका धर्माः, दर्शनानां सिद्धान्ताश्च स्थाने चर्चिताः। विज्ञानस्यापि गूढतमाः सिद्धान्ताः ग्रन्थेऽस्मिन् समुपलभ्यन्ते।

धर्मशास्त्रे सर्वेऽपि लौकिकव्यवहाराः तिष्ठति। धर्मः समाजं निर्माति, स्थापयति, अवधारयति, रक्षति च। महाभाष्यस्य धर्मशास्त्रीयविचारद्वारा तदानीन्तनसमाजस्य स्थितिः, स्वरूपञ्चावगम्यते। महाभाष्ये संस्कारविषये विचारो विहितः। अतः प्रबन्धेऽस्मिन् संस्कारविषये चर्चा करिष्यते।

(क) संस्कारशब्दार्थः

बहुष्वर्थेषु संस्कारशब्दस्य प्रयोगो दृश्यते। परिष्करण-भूषण-प्रशिक्षण-संस्कृति-शुद्धिक्रिया-धार्मिकविधिविधानादिषु विभिन्नेष्वर्थेषु प्रयुक्तोऽयं संस्कारशब्दः। शास्त्रान्तरेष्वपि अस्य स्वरूपं भिन्नतया वर्णितम्। वेदान्तिनां मते "देहे समुत्पद्यमानः स्नानाचमनादिजन्यजीवधर्मः संस्कारः"। भावस्य व्यक्तीकरणार्थमात्मव्यञ्जनशक्तिरेव संस्कार इति नैयायिकमतम्। धर्मशास्त्रे तु मानवस्य कायिक-वाचिकपरिशुद्ध्यर्थं धार्मिकक्रियानुष्ठानेनात्मनि जायमानो धर्मविशेषः संस्कार इति प्रतिपादितम्। सामान्यतः धार्मिकक्रियाकल्पार्थे संस्कारशब्दस्य व्यवहारो दृश्यते व्याकरणे।

(ख) संस्कारभेदाः

गर्भाधानादारभ्यान्त्येष्टिं यावत् त्रयोदशसंस्काराः इति मनुना प्रतिपादितम्। ते च यथा–गर्भाधानम्, पुंसवनम्, सीमन्तोन्नयनम्, जातकर्म, नामकरणम्, बहिर्निष्क्रमणम्, अन्नप्राशनम्, चूडाकर्म, उपनयनम्, केशान्तः, समावर्त्तनम्, विवाहः, अन्त्येष्टिश्चेति। एषु केशान्तसंस्कारं विहायावशिष्टा द्वादशसंस्काराः स्वीकृता याज्ञवल्क्येन। तेन समावर्त्तनसंस्कारेण केशान्तसंस्कारस्यान्तर्भावः।

1. गर्भाधानम् :–अस्यापरं नाम ऋतुगमनम्। येन विधिविहितकर्मणा गर्भः संधार्यते तद् गर्भाधानम्। अर्थात् गर्भः आधीयते येन कर्मणा तद् गर्भाधानम्। स च संस्कारः ऋतावेवानुष्ठीयते।

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इयर्त्ति गच्छति गर्भधारणं सम्पादयति इति ऋतुः। तस्य कालः षोडशरात्रयः। रजोदर्शनादारभ्य षोडशनिशापरिमितकालः।

2. **पुंसवनम्** :—येन कर्मणा पुमान् सूयते तत् पुंसवनम्। गर्भाधानस्य द्वितीये तृतीये वा मासि पुष्यनक्षत्रयुक्तायां तिथौ पुंसवनकर्म क्रियते। पुत्रजनननिमित्तं संस्कारः क्रियते। होमः औषधिसेवनञ्च परिपाल्यते।

3. **सीमन्तोन्नयनम्** :—सीमन्त उन्नीयते यस्मिन् कर्मणि तत् सीमन्तोन्नयनम्। गृह्यसूत्रानुसारेण गर्भाधानस्य चतुर्थे पञ्चमे मासि सीमन्तोन्नयनसंस्कारः क्रियते। स्मृतिग्रन्थानुसारेण षष्ठे अष्टमे वा मासि संस्कारोऽयमनुष्ठीयते। त्रिभिः दर्भपिञ्जुलैः गर्भिण्याः सीमन्तं (केशम्) ऊर्ध्वं विनयति स्वामी। गर्भरक्षणमस्य प्रयोजनम्। केशस्य विभजनद्वारा जातशिशोः यशः त्रिलोकं व्याप्नुयात्।

4. **जातकर्म** :—गर्भकोशात् शिशौ निर्गते जातकर्म विधीयते। पुत्रमुखदर्शनेन पिता नाभिवर्धनात् प्राक् शीतोदकेन सतैलस्नानं विधाय उत्तराभिमुखो भूत्वा यथाविधि जातकर्म कुर्यात्। जातकर्मणि पितॄनुद्दिश्य नान्दीमुखीश्राद्धादिकर्माणि क्रियन्ते। एतत्सर्वं शौचानन्तरमेव कर्त्तव्यम्।

5. **नामकरणम्** —नाम्नः करणं नामकरणम्। शिशोः जन्मनः दशमे एकादशे वा दिवसे पुण्येऽवसरे पिता प्राणानाचम्य "अस्य पुत्रस्य नामकरणं करिष्ये" इति संकल्प्य "पुण्याहं" कथयित्वा नान्दीश्राद्धं च विधाय ब्राह्मणान् भोजयित्वा कुमारस्य नाम दद्यात्। ब्राह्मणशिशोः जन्मतः दशमदिवसे, क्षत्रियाणां त्रयोदशे षोडशे वा दिवसे, वैश्यानां षोडशे विंशतितमे वा दिवसे, शूद्राणां द्वाविंशे मासान्ते वा नामकरणसंस्कारः करणीयः।

6. **निष्क्रमणसंस्कारः**—शिशोः गृहाद् प्रथमबहिर्निगमनं निष्क्रमणमित्युच्यते। चतुर्थमासि शुभे दिने संस्कारोऽयं करणीय इति मनुनोक्तम्। शिशोः मानसिक्यभिवृद्ध्यर्थं बाह्यजगतः ज्ञाननिमित्तं श्रीवृद्ध्यर्थञ्च संस्कारोऽयं विधीयते।

7. **अन्नप्राशनम्** :—अन्नं प्राश्यते येन कर्मणा तदन्नप्राशनम्। षष्ठे मासि अथवा कुलधर्मत्वेन माङ्गल्यकालविशेषे मासेऽन्नप्राशनं करणीयमिति मनुना प्रोक्तम्। सामान्यतः दधिमधुघृतमिश्रितमन्नं शिशवेऽन्नप्राशनाय प्रदीयते। काठकगृह्यसूत्रानुसारेण शिशोः दन्तजननानन्तरमन्नप्राशनं विधयेम्। तस्मिन् दिवसे सिद्धं सुमिष्टं चान्नमिष्टदेवेभ्यः उत्सर्गीकृत्य पिता पुत्रं मन्त्रपाठपूर्वकं भोजयेत्।

8. **चूडाकर्म** :—चूडानां केशपाशानां संस्कारो येन कर्मणा क्रियते तत् चूडाकर्मेति कथ्यते। प्रथमे तृतीये वा संवत्सरे अथवा कुलधर्मानुसारेण संस्कारोऽयं करणीयः। प्रवरसंख्यानुसारेण चूडाकरणसंस्कारः कल्पितः। शिखा एकाधिका भवितुमर्हति। वशिष्ठगोत्रियाः शिरोमध्यभागे एकां शिखां धारयन्ति। अत्रिकाश्यपगोत्रियाः पञ्चशिखां धारयन्ति। भृगुवंशीयाः सर्वमुण्डिताः भवन्ति।

9. **उपनयनम्** :—वेदाध्ययनाय शिष्यस्य गुरोः समीपे गमनमुपनयनमित्युच्यते। उप-समीपे (वेदपठनाय गुरोः समीपे) नयनमुपनयनम्। यदा पिता वेदमध्यापयितुमसमर्थो भवति तदा स्वयं स्वपुत्रमाचार्यस्य समीपं नीत्वा तस्योपनयनार्थं प्रार्थयेत्। आचार्यश्च तमुपनीय शिष्यत्वेनाङ्गीकृत्य तमध्यापयेत्। महर्षिगौतममतानुसारेण प्रथमतः अष्टमवर्षवयस्कं माणवकमुपनयनसंस्कारेण संस्कुर्यात्।

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उपनयनं हि माणवकसंस्कारः। गर्भाष्टमे ब्राह्मणस्य, एकादशे क्षत्रियस्य, द्वादशे वैश्यस्य उपनयनसंस्कारः करणीयः। तृतीया-एकादशी-पञ्चमी-द्वादशी-द्वितीयादिषु तिथिषु उपनयनसंस्कारः विधेयः।

10. **केशान्तः** :–षोडशे वर्षे केशान्तसंस्कारः सम्पादनीयः। संस्कारोऽयं ब्रह्मचर्यस्य समाप्तिमेव सूचयति। अस्मिन् संस्कारे ब्रह्मचारी केशानां श्मश्रूणां च क्षौरं करोति। अवसरेऽस्मिन् आचार्याय गोदानं क्रियते। नापितायापि उपहारः प्रदीयते।

11. **समावर्त्तनम्** :–वेदाध्ययनानन्तरं गुरुगृहतः स्वगृहं प्रति प्रत्यावर्त्तनं भवति समावर्त्तनम्। स्नानपूर्वकं केशकर्त्तनपूर्वकञ्च गुरुं प्रदक्षणीकृत्य दक्षिणां प्रदाय तदनुमत्या वेदव्रतानि समाप्य प्रत्यावर्त्तनं करणीयम्। रविमङ्गलादिवासरे ताराचन्द्रविशुद्धौ समावर्त्तनं विधेयम्।

12. **विवाहः** :–वेदाध्ययनानन्तरं स्नातकव्रतं समाप्य शास्त्रोक्तलक्षणैः विवाहं कुर्यात्। अनेन संस्कारेण पुरुषः स्त्रिया साकं धर्मकर्मानुष्ठातुं शक्नोति। वंशं विस्तारयति च।

13. **अन्त्येष्टिसंस्कारः** :–अयं संस्कारः मानवजीवनस्यान्तिमसंस्कारः, येन संस्कारेण सह तस्यान्तिमजीवनं समाप्यते। अन्त्येष्टिसंस्कारेण मनुष्यः परलोकं प्राप्नोति। मृत्युपरवर्त्तिजीवनस्य सरलीकरणाय अयं संस्कारः अनुष्ठीयते।

(ग) महाभाष्ये संस्काराः

महाभाष्ये चूडाकर्म-नामकरण-उपनयनसंस्काराणामुल्लेखः स्वतन्त्ररूपेण प्राप्यते। यद्यपि भाष्ये गर्भ-प्रजनन-प्रसवादिविषये बहुत्र चर्चा विहिता, तथापि संस्कारत्वेन गर्भाधानस्य वर्णनं न कुत्रापि समुपलभ्यते। पुंसवन-सीमन्तोन्नयनादिविषये कोऽपि विचारो न दृश्यते।

1. **नामकरणम्** :–अशौचानन्तरं दशदिनात् परं नामकरणं विधेयम्। तदुक्तं भाष्ये-"दशम्युत्तरकालं पुत्रस्य जातस्य नाम विदध्यात्" (प०श०आ०) इति। दश दिनान्याशौचं भवति। अतः दशम्युत्तरकालमिति कथितम्। गृह्यकारास्तु "दशम्यां पुत्रस्य" इति कथयन्ति। तत्र दशम्यामिति सामीपिकमधिकरणं व्याख्येयम्। दशम्यामिति औपश्लेषिकेऽधिकरणे सप्तमी।

मातापितृभ्यां लब्धावकाशे गृहादौ श्रोतृजनासमवहिते जातस्य पुत्रस्य नामकरणं क्रियते स्म। एतदर्थं विशेषोत्सवो नायोज्यते स्म। तदुक्तं भाष्ये-" लोके तावन्मातापितरौ पुत्रस्य जातस्य संवृतेऽवकाशे नाम कुर्वाते देवदत्तो यज्ञदत्त इति।" (म०भा० 1/1/1 सूत्रे)

नामनिर्द्धारणाय विशेषनियम आसीत्। नाम्नः प्रारम्भे घोषवन्तो ये वर्णाः शिक्षायां प्रदर्शिताः त एव वर्णाः भवेयुः। मध्ये यवरलाः अन्तःस्थाः व्यञ्जनवर्णाः स्युः। नामकरणे योऽधिकारी पिता तस्य ये त्रयः पुरुषाः पितृपितामहप्रपितामहाः तान् अभिधत्ते। वृद्धाक्षररहितं, शत्रुवर्गे अप्रतिष्ठितं, द्व्यक्षरं चतुरक्षरं वा कृदन्तनाम श्रेष्ठतमं स्वीक्रियते। तद्धितान्तं नाम न प्रदीयते। तदुक्तं भाष्ये-"घोषवदाद्यन्तरन्तस्थमवृद्धं त्रिपुरुषानूकमनरिप्रतिष्ठितम्। तद्धि प्रतिष्ठिततमं भवति। द्व्यक्षरं चतुरक्षरं वा नाम कृतं कुर्यान्न तद्धितम्" इति। (म०भा०-प्र०आ०)

कन्यायाः नामनिमित्तं भिन्नो नियमः पारस्करे वैजवापे च विद्यते। यथा-"त्र्यक्षरमीकारान्तं स्त्रियाः" (विरमित्रो०भा०-1, पृ० 243)। परन्तु भाष्यकारो विषयेऽस्मिन् मौनमवलम्बते। ब्राह्मणानां नाम्नः

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अन्ते दत्तशब्दस्य प्रयोगः कृतः। यथा देवदत्तः, यज्ञदत्तः इति। व्यासानुसारेण ब्राह्मणस्य नाम शर्मान्तम्, क्षत्रियस्य नाम वर्मान्तम्, वैश्यस्य नाम गुप्तान्तम्, शूद्रस्य नाम दासान्तञ्च स्यात्। परन्तु भाष्ये शर्मान्तं दासान्तञ्च नाम नोपलभ्यते। नक्षत्राणां नाम्नि नाम प्रदत्तमिति भाष्ये उल्लेखः प्राप्यते। 4/3/34 सूत्रे भाष्ये श्राविष्ठीयाः, आषाढीया इत्यादिप्रयोगाः दृश्यन्ते। रेवती-रोहिणी-फाल्गुनीप्रभृतिकन्यानामानि भाष्ये समुपलभ्यन्ते।

2. **चूडाकर्म** :–"व्युष्टादिभ्योऽण्" (5/1/94) सूत्रे भाष्ये "चूडाप्रयोजनमस्य चौडम्" इति लिखितमस्ति। अनेनानुमीयते यत् चूडाकर्म चौडसंस्कारत्वेन प्रोक्तं भाष्ये। यद्यपि विषयेऽस्मिन् विशेषविवरणं नोपलभ्यते भाष्ये, तथापि अन्यत्रोपलभ्यमानेभ्यः उदाहरणेभ्यः एतत्प्रतीयते। "वृद्धिरादैच्" इति सूत्रस्य व्याख्यानावसरे भाष्ये "देवदत्तो जट्यपि मुण्ड्यपि शिख्यपि स्वमाख्यां न जहाति" इत्युक्तम्। एकः पुरुषः कदाचित् मुण्डी, कदाचित् जटी, कदाचित् शिखी भवितुमर्हति। सम्पूर्णमुण्डनस्य कृते "मद्राकरोति, भद्राकरोति" इत्यादीनां प्रयोगो दृश्यते भाष्ये।

3. **उपनयनम्** :–महाभाष्ये संस्कारत्वेनोपनयनस्योल्लेखः प्राप्यते। गर्भस्याष्टमे वर्षे ब्राह्मणस्योपनयनसंस्कारः कर्त्तव्यः। सकृदेव उपनयनसंस्कारो विधेयः। एकवारमुपनयनसंस्कारे जाते पुनः उपनयनसंस्कारो नावश्यक इति पतञ्जलिना प्रतिपादितम्। तदुक्तं भाष्ये–"गर्भाष्टमेऽब्दे ब्राह्मण उपनेयः इति सकृदुपनीय कृतः शास्त्रार्थ इति कृत्वा पुनः प्रवृत्तिर्न भवती"ति। (पा०सू०-6/1/84)

4. **विवाहः** :–"अकर्त्तरि च कारके संज्ञायाम्" (3/3/19) इति सूत्रे भाष्ये आवाहविवाह-शब्दयोरुल्लेखो दृश्यते। कन्याया आनयनमावाह इत्युच्यते। कन्यायाः नयनं विवाहः।

पाणिनिना विवाहार्थे उपनयनशब्दस्य प्रयोगः कृतः। "विभाषोपयमने" (1/2/16) इति सूत्रस्य व्याख्यानावसरे "उपयमनं स्वीकरणं विवाहो दारकर्म पाणिग्रहणमित्यर्थः" इति काशिकायामुक्तम्। "उपाद्यमः स्वकरणे" (1/3/56) सूत्रे विवाहार्थे स्वकरणशब्दस्य प्रयोगो विहितः। पाणिग्रहणविशिष्टमिह स्वकरणं गृह्यते। यदा पतिः पत्न्याः पाणिग्रहणं करोति तदा विवाहसंस्कारः सम्पन्नो भवति। अतः पतञ्जलिना "हस्तेकृत्य", "पाणौ कृत्य", इत्यादयः शब्दाः प्रयुक्ताः। मनुस्मृतौ (3/43) पाणिग्रहण-संस्कारः सवर्णासूपदिश्यते। पाणिग्रहणस्य महत्त्वं "पाणिगृहीती" शब्देन प्रकटितं भवति, यस्याः सविधि अग्निसाक्षिकं पाणिः गृह्यते। तस्यां वाच्यायां पाणिगृहीतशब्दात् स्त्रियां ङीष् भवति। कात्यायनानुसारेण विधिवत् परिणीतायाः पत्न्याः संज्ञा पाणिगृहीती आसीत्। पतञ्जलिनापि "पाणिगृहीत्यादीनामर्थविशेषे" (4/1/52 सूत्रे) इति वचनं स्वीकृतम्। यस्यास्तु यथाकथञ्चित् पाणिर्गृह्यते सा पाणिगृहीता भवति। अर्थात् विधिवाह्या परिणीता स्त्री पाणिगृहीता भवति। विवाहसमये पिता कन्यायाः स्वामित्वं भाविपतये (वराय) ददाति तदुक्तं भाष्ये–

अस्वं स्वं करोति स्वकरणं नाम विवाहः।

अर्थात् कन्याया उपरि पितुः स्वामित्वं (संरक्षकत्वं) समाप्तं भवति, पत्यौ च संक्रान्तं भवति। एतदतिरिक्तं भाष्ये अन्ये संस्काराः नालोचिताः।

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संस्कृतवाङ्मये जीवनदर्शनम्

विष्णुकान्त झा

भारतवर्षस्य सुगम्भीराः समाजचिन्तकाः स्वीयगम्भीरानुभवेन जीवनस्य सर्वोपरिस्थामवस्थां ध्यायन्तः एवम्भूतां विलक्षणाचारसंहितां व्यवहारप्रणालीं प्रायश्चित्तविधिं च निर्मितवन्तः यदालोकेन वयं मनुष्या उपयुक्तदिशायामग्रे वर्धित्वा स्वीयं चरम लक्ष्यं प्राप्तुम् शक्नुमः।

भगवत्प्राप्तिरेव मानवजीवनस्य चरम लक्ष्यमस्ति अत एव सैव जीवनप्रणाली श्रेष्ठा मन्यते या हि अस्योद्देशस्य सिद्ध्यै पूर्णा सहायिका भवेत्। अस्माकम् ऋषीणां जीवनदर्शनम् आचारान्वितं पवित्रमासीत् ते सदैव अमन्यन्त यद् बलहीनेन अयमात्मा लब्धुं न शक्यते। यो हि मनुष्यः त्यागेन संभृतः असत्कार्येण अस्पृष्टः कष्टसहिष्णुः विनयशाली शीतोष्ण सुखदुःखसहः स एव आत्मानं जेतुं समर्थः।

आचारहीनं न पुनन्ति वेदाः– आचारवन्तः पुरुषा एव धर्मादिपुण्यपथा ईश्वरं प्राप्तुं शक्नुवन्ति। सदैव यच्छुभम् कर्म, तदेवाश्रयणीयम्। पुरुषेण चरित्रवता भाव्यम्। चरित्रदोषस्तं नैव प्रशस्तपथमारोहयति। भारतीयजीवनदर्शने स्त्रीणां महत्त्वं समधिकम् विद्यते ताः सहधर्मिण्यः, अतः सदेव ताः सर्वथा समादरणीयाः। अत एवोक्तं–'तस्या त्वरोचमानायां सर्वमेव न रोचते'। – मनुस्मृतिः – 3/62

श्रेष्ठजीवनम् आत्मप्रधानमेव भवति न तु शरीरप्रधानम्। यम–नियमादीनां पालनेनैव जीवनं मर्यादितं सुसंस्कृतञ्च भवितुं शक्नोति। आत्मज्ञानेनैव मनुष्याः पशुभ्यः विशिष्यते। तद्विना केवलं भुञ्जानाः, पिबन्तः, आनन्द–मैथुनाद कुर्वन्तः भयभीता अशान्ताश्च ते पशुतुल्या एव यथोक्तम्–

आहार–निद्रा–भय–मैथुनञ्च सामान्यमेतत्पशुभिर्नराणाम्।
धर्मो हि तेषामधिको विशेषो धर्मेण हीनाः पशुभिः समानाः।।

–हितोपदेश–मित्रलाभः – 25 तमः श्लोकः

यावन्मनुष्याः वित्तोपार्जने सक्ताः तावदेव अनुरक्ता भवन्ति तदीयाः परिवारसदस्याः। अन्तकाले धर्म एव तस्य सहायकः भवति। सर्वेषु पवित्र्येषु अर्थपवित्रता परा मन्यते अतः मनुष्यो यातुचिदपि सामान्यलोभाकृष्टः अन्यदीयं धनं न हरेत् अथवा ऋणरूपेण गृहीतम् अन्यदीयं धनं यथाशीघ्रम् तस्मै प्रयच्छेत्।

अर्थम् उपार्ज्य स्वीये भरणपोषणादौ यथावश्यलगयेत् अधिकम् अन्येभ्यः निर्धनेभ्यः समाजे दुःखदारिद्रयग्रस्तेभ्यः अवश्यं दद्यात्। सदैव मनुष्येण सत्यवचनं व्यवहर्तव्यम्। अलीकवक्ता समाजेऽविश्वसनीयोऽप्रतिष्ठितश्च भवति। तस्य निन्दा भवत्येव।

सत्ये लोकाः प्रतिष्ठिताः–इयमेव भारतीयजीवनस्य प्रमुखता अस्ति। **'सत्यप्रतिष्ठायां क्रियाफलाश्रयत्वम्'** –योगसूत्रम् 2/36। सत्यवक्तुः मुखान्निर्गता वाक् क्रियान्विता भवत्येव। अत्र भरतीया

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योगसाधना नितरां विश्वसिति। एवमेव "**मा हिंस्यात् सर्वा भूतानि।** अर्थात् यो हि प्राणी हिंसां करोति स कुत्रापि न भयमुक्तो भवति। यथोक्तं योगसूत्रे पतञ्जलिना-अहिंसाप्रतिष्ठायां सर्वभूतवैरत्यागः। - योगसूत्रम् - 2/35।

राष्ट्रसेवाऽस्माकं सर्वेषाम् सर्वोत्तमम् कर्तव्यम्। राष्ट्रस्य हितार्थं वयं प्राणान् समर्पयितुम् उद्यताः स्याम। राष्ट्रान्नास्ति परायणं परतरं राष्ट्रस्य दासोऽस्म्यहं राष्ट्रे चित्तलयः सदा भवतु मे। अस्माकं गुणेषु निश्छलता, शुचित्वम् अभिमानप्रदर्शनराहित्यं च सदैव स्यात्।

संस्कारपरिषेवणम् – विविधाः संस्काराः भारतीयजीवनस्य उत्कृष्टतायाः प्रबलाः आधाराः सन्ति। वैयक्तिकानि सामाजिककार्याणि च सम्पादयितुम् एतेषामावश्यकता अस्ति। मनुनाप्युक्तम्-

सन्तुष्टो भार्यया भर्ता भर्त्रा भार्या तथैव च।
यस्मिन्नेव कुले नित्यं कल्याणं तत्र वै ध्रुमव्।। –मनुस्मृतिः – 3/60।

अर्थात् गृहस्थजीवनम् सर्वेषु आश्रमेषु उत्कृष्टतमं मतमिदं यथा सुखान्वितं सर्वदा तिष्ठेत् तदर्थं परस्परमुभयोः सन्तुष्टता आवश्यकी अस्ति।

स्वाध्यायान्न प्रमदितव्यम् (तैत्तिरीयोपनिषद्) स्वाध्यायः वेदस्य वा स्याद् अन्यस्य वा साहित्यस्य, सर्वत्र तेन ज्ञानम् वर्द्धते, आचरणीय कर्मणि आपतित सन्देहराशेः उच्छिन्नता आवश्यकी सा त्वनेन भवति अतः स्वाध्यायोऽवश्यं सम्पादनीयः सर्वैः। **प हि ज्ञानेन सदृशं पवित्रमिह विद्यते।** भगवद्गीता - चतुर्थोऽध्यायः 38तमः श्लोकः।

अतः ज्ञानाय सदा अस्माभिः उद्युक्तैर्भाव्यितम्। भारतीयजीवनदृष्टौ पुरुषस्य आचरणमेव तस्य मूलाधारः मतः न तदीयं बलं धनम् वा, एताभ्यां तदीयं महत्त्वं न तथा वर्धते यथा चरित्रबलेन। कस्यापि कुलीनतायाः अकुलीनत्वस्य वीरतायाः निर्बलतायाश्च, एवमेव कस्यचन पवित्रतायाः अपि चापवित्रतायाः निधरिकम् तदीयं चरित्रमेव मन्यते। निस्संदेहम् मर्यादायाः बन्धनस्य अभाव एव सामाजिकस्य सांस्कृतिकस्य च विघटनस्य मूलं कारणं भवति। अत एव लौकिकजीवनस्य प्रतिष्ठा विवाहादिसंस्कारेषु निर्भरा अस्त्येव, लोकोत्तरजीवनस्य सुखायाथ शान्त्यर्थमस्यानिवार्यतास्ति विशेषतः दाहसंस्कारस्य। यथोक्तम् **जातसंस्कारेणेमं लोकमभिजयति मृत्युसंस्कारेणामुं लोकम्।** एतेनैव पितरः पूर्णतः आस्थावन्तः भवन्ति यत् पुत्रेष्वन्यतमः गयां गतवा श्राद्ध-तर्पणादिद्वारा अस्माकमुद्धारमवश्यं करिष्यति। गयां यो यास्यति स नस्त्राता भविष्यति।

पुनर्जन्म सिद्धान्ते आस्थावत् भारतीयजीवनदर्शनम् एतां धारणां सर्वाधिकम् अभिज्वलयति-आत्मा हि नित्यः निर्विकारश्च भवति। अत एव सुखदुःखाभ्यां संयोगवियोगाभ्यां शरीरस्य विभिन्नावस्थाभिः बाल्य-यौवन-जराभिः मरणजन्यशोकेन, किंवा जन्मान्तराणां प्रक्रियाभिश्च आत्मज्ञानी न मुह्यति न च प्रभवति।

अयं हि भगवद्गीतायाः निष्कर्षः-तस्माच्छास्त्रं प्रमाणं ते कार्याकार्यव्यवस्थितौ। गीता, अध्यायः 16, श्लोकः 24तमः। शास्त्रवचनेषु सदा श्रद्धातव्यम् श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्रं तु वै स्मृतिः। ते सर्वार्थेष्वमीमांस्ये ताभ्यां धर्मो हि निर्बभौ। (मनुस्मृतिः - 2/10)

वेदेषु वर्णितं जीवनदर्शनम्

मानवजीवनस्य वास्तविकं लक्ष्यमस्ति स्वस्य कल्याणम्। जीवनस्य यथार्थकल्याणं हि

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जन्ममरणयोर्बन्धनान्मुक्तता। एतदर्थं जीवनस्य प्रत्येकं क्षणं परमात्मनः प्रसन्नतां प्राप्तुं तस्याराधनायां परिणतं भवेत्। जन्मन आरभ्य मृत्युपर्यन्तस्य समग्रस्य मानवजीवनस्य कर्त्तव्यानां वर्णनम् वेदेषु मिलति।

मानवानां कौटुम्बिक आदर्श

मातापित्रोः भ्रातृस्वस्रोः दम्पत्यदिसमुदायस्य नाम कुटुम्बमस्ति। तेन सहास्माकं मानवानां कीदृशः धर्ममयः प्रशस्तः आदर्शो भवेत् एतदर्थम् वेदभगवान् अस्मान् उपदिशति–

स्वस्ति मात्र उत पित्रे नो अस्तु (अथर्व–का. 1, सू० 31, मन्त्र 4)

अस्याशयः यत् स्वस्य मातापितरौ प्रति अस्माकं सद्भावः, प्रशस्तम् आचरणं च भवेत् येन हृदयावस्थितौ प्रत्यक्षदेवरूपौ पितरौ सदैव सन्तुष्टौ प्रसन्नौ च अस्मभ्यम् आशिषो दद्याताम्। अर्थात् वृद्धयोः मातापित्रोः उपेक्षा कदाचिदपि नो करणीया, प्रत्युत तयोः देववत् परिचर्याम् सदैव वयं कुर्याम्। वेदैरुपदिष्टा उपदेशमयी एषा भावना अस्माभिः सदैव स्मरणीया–

यदा पिपेष मातरं पुत्रः प्रमुदितो धयन्।
एतत्तदग्ने अनृणो भवाम्यहतौ पितरौ मया।। (शु० य० 19/11)

यदाहं अतिलघुः यर्वथा असमर्थः शिशुः आसम्। तस्मिन् समये यस्याः अतिस्नेहमय्याः मातुः माधुर्यमये क्रोडे शयानः प्रमुदितश्चाहं यदमृतमयं स्तन्यं पिबन् पदयोः आघातेन अपीडयम्, अधुनाऽहं तस्याः लालनपालनादिद्वारा चेतनःकृतः मम पूज्यौ च मातापितरौ वृद्धौ अशक्तौ च अभवताम्। अतः मया वन्दनीयौ पितरौ कदापि केनापि प्रकारेण पीडितौ न स्याताम् प्रत्युत मम प्रशस्तया सेवया मुख्यने च सत्कारेण तौ सदा सन्तुष्टौ तिष्ठेताम् अहं तयोः सेवाप्रसन्नताभ्याम् आनृण्यं सम्पादयामि। अत एव अति धन्यो वमुपदिशति–

अनुव्रतः पितुः पुत्रो मात्रा भवतु संमनाः
जाया पत्ये मधुमतीं वाचं वदतु शन्तिवाम्।
मा भ्राता भ्रातरं द्विक्षन् मा स्वसारमुत स्वसा।
सम्यंचः सव्रता भूत्वा वाचं वदत भद्रया।

(अथर्व० 3/30/2–3)

सुमतिलाभाय प्रार्थना

मानवेषु स्थितः स्वस्य परस्य च हितकरः सद्भावनारूपो धर्मः मानवता इति कथ्यते। अस्याः एव नामान्तरम् सुमतिरस्ति। इयं सुमतिरेव मानवान् सज्जनान् करोति। सद्गुणमयसुखसम्पत्तिभ्याम् प्रफुल्लित–सुगन्धित–रमणीय फलाख्यानकत्वात् आनन्दरूपिणि भवने स्थापयित्वा धन्यान् करोति। यस्मिंश्च मानवे कुमतिः स्थायिनी स हि मानवतां जहाति। भवति च साक्षात् दानवः तथा च विविधविपत्तीनां कुत्सिते गर्ते निमज्ज्य दुःखी तिष्ठति। अस्माकं अति धन्ये वेदे सुमत्यस्तेः प्रार्थना एवं कृता–

महस्ते विष्णो सुमतिं भजामहे (ऋक् 1/156/ 3)

उर्वी गभीरा सुमतिष्टे अस्तु (ऋक् 1/ 24/ 9)

देवानां भद्रा सुमतिर्ऋजूयतां देवानां रातिरभि नो नि वर्तताम्।

(ऋक् 1/89/2 शु० 25/15)

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तुलसीदासेनापि रामचरितमानसे उक्तम्–

जहाँ सुमति तहँ सम्पति नाना। जहाँ कुमति तहँ बिपति निधाना।।

(5/39/6)

सर्वस्य द्वे सुमतिकुमती–सम्पदापत्तिहेतू

(संस्कृतम्)।

मानवो पापिनीं लक्ष्मीं विवारयेत्–

एतद्धि परमावश्यकं यत् अस्माकं सविधि अन्यायेन उपार्जिता अनीतिपूर्वकं संगृहीता वा या लक्ष्मीः अस्ति सा अस्मान् नाशयिष्यत्येव।। यथोक्तम्–

यान्यायेनार्जितं वित्तं दश वर्षाणि तिष्ठति।

प्राप्त एकाददशे वर्षे समूलं हि विनश्यति।।

(चाणक्यनीति दर्पणः अध्यायः 15 श्लोक-सं० 6)

उक्ता लक्ष्मीः समाजे संघर्षमुत्यादयति। अन्ते च मानवानां कृते दुर्गतिकारिणी भवति। या च लक्ष्मीः नीतिधर्माभ्यां परिश्रमेण वा उपार्जिता भवति सा चिरस्थायिनी भवति। यस्याः लक्ष्म्याः कृते कमपि प्रति अनाचारः न कृतः सा लक्ष्मीः पुण्यमयी भद्रा इति कश्यते। सा शिष्टा प्रशस्या, यशसा पुण्येन व ईश्वकृपया मनुष्येभ्यः सद्गतिं प्रयच्छति। अत एव अथर्वसंहितायाम् ईदृशी प्रार्थना कृता–

या मा लक्ष्मीः पतयालू सनुष्यभि चस्कन्द वन्दनेव वृक्षम्।

अन्यत्रास्मत् सविछंतः तामितो धा हिरण्यहस्तो वसुनो रराणः।।

(अथर्व 6/115/2)

वयं स्वस्य दुश्चरितस्य दुर्भावनायाश्च निवारणम् अवश्यकरूपेण कुर्याम्। एतयोर्विनाशेन विना स्वरिमन् अवस्थितायाः सुप्तमानवतायाः विकासं कर्तुं वयं न पारयेम। अतः वेदे कल्मषाणां निवारणाय स्वय रक्षायै च वैदिकर्षिः ईश्वरं प्रार्थयते–

श्रेष्ठो जातस्य रुद्र श्रियासि तवस्तमस्तवसां वज्रबाहो।
पर्षिणः पारमहंसः स्वस्ति विश्वा अभीतो रपसो युयोधि।।

(ऋक्० 2/33/3)

श्रमस्य पराकाष्ठायाः कृषिकर्मणो वा उपदेशः–मनुष्यः यदा श्रमात् उद्विजते, नितान्तं सुविधा प्रियः, विलासी अलसश्च भवति एवं परिश्रमे ण विना धन धान्यादिप्राप्तेरभिलाषां करोति तदा तस्मिन् मानवतायाः विरोधिदानवतायाः पोषकाणां दुर्गुणानामधिक्यं जायते।

श्रमद्वारा स्वदेक्लिन्नः मनुजः यन्माध्यमेन कुटुम्बनिर्वाहाय धनं धान्यादि च प्राप्नोति तदेव कृष्यादि समुत्कृष्टं माध्यमं साधनं वा हृदयस्य शोधकं, मानवतायाः विकासकारकं च भवति। प्रसिद्धेभ्यः अनेकविधश्रमेभ्यः एकमात्रम् कृषिरेव श्रमस्य पराकाष्ठा उक्ता। अतएव उत्तमतायाः उपाधिः तस्मै एव प्रदत्तः। अस्मिन् समये अस्माकं देशे जीविकाऽभावः दरिद्रता च नग्नरूपेण नृत्यति। जनसंख्यापि अनियंत्रितरूपेण वर्धते। तत्र उत्पादकस्य कृषकवर्गस्य समुन्नतेः महती आवश्यकता अस्ति।

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अतएव अस्माकम् अतिधन्यो वेदभगवान् मानवान् प्रति कृषेः कृते एवमुपदिशति–

अक्षैर्मा दीव्यः कृषिमित् कृषस्व वित्ते रमस्व बहु मन्यमानः तत्र गावः
कितव तत्र जाया तन्मे विचष्टे सवितायमार्यः

(ऋक० 10/34/13)

अभ्युदय प्रयोजिकायाः संघट्टनायाः उपदेशः।

समस्तानाम् अभ्युदयानां प्रयोजकम् अस्ति समाजे राष्ट्रे च पारस्परिकं संघट्टनम् संवदनम् सद्भावो वा एवं स्वस्मिन्नेव न्यायोचिते भागे सन्तोषः एकमात्रं सन्तोषो वा अन्येषां भागानां ग्रहणस्य अनिच्छा। अयमेव मानवतायाः विकासः इदमेव मानवीयम् आदर्श चरित्रम्। अत्र वेदोपदेशः स्फुटं चकास्ति।

संगच्छध्वं संवदध्वं सं वो मनांसि जानताम्।
देवा भागं यथा पूर्वे संजानाना उपासते।

(ऋक 10/ 19/ 2)

धार्मिक सहिष्णुता

संस्कृत वाङ्मये धार्मिक सहिष्णुतायाः अद्भुतः जीवन चायी च रसपाकः वर्तते। भारतीय धर्मस्य इदं वैशिष्ट्यमस्ति यत् सः कमपि धर्मं धर्मिणं वा न द्वेष्टि। महाभारते सर्वधर्माणां साहचर्यं परमविवेकेन प्रतिपादितम्। यथा–धर्मं यो बाधते धर्मो न स धर्मः कुधर्म तत्। अविरोधात्तु यो धर्मः स धर्मः सात्त्विको मतः।

इदं तत्त्वं शङ्कराचार्यः आध्यात्मिक रुपेण प्रत्यपादयत्–

स्वयं ब्रह्मा स्वयं विष्णुः स्वयमिन्द्रः, स्वयं शिवः।

स्वयं विश्वमिदं सर्वं स्वस्मादन्यन्न किञ्चन।।

अन्यत्रापि तेनोक्तं त्वयि मयि चान्यत्रैको विष्णुर्व्यर्थं कुप्यसि सर्व सहिष्णुः।

सर्वस्मिन्नपि पश्यात्मानं सर्वत्रोत्सृज भेदाज्ञानम्।।

चर्पटपञ्जरिकास्तोत्रम्– तमः श्लोकः।

भागवतेऽपि सिद्धान्तितम् एक एव परो ह्यात्मा सर्वेषामपि देहिनाम्।

न केवलं शास्त्रकारा अपितु कवयोऽपि अनेकेषां सम्प्रदायानामादर्शभूतानां देवानामेकत्वं साग्रहं प्रतिपादयन्ति। यथोक्तं कालिदासेन–

एकैव मूर्तिर्बिभिदे त्रिधा सा सामान्यमेषां प्रथमावरत्वम्।
विष्णोर्हरस्तस्य हरिः कदाचिद्वेधास्तयोस्तावपि धातुराद्यौ।।

(कु०सं०, 7मः सर्गः, 44तमः श्लोकः)

अभिज्ञान शाकुन्तले अपि तेन प्रतिपादितं

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम्।

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यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः।।

(अभिज्ञान शा०, अङ्कः 2, श्लोकः 1)

एतेन सिद्धम् यत् पञ्चतत्त्वरूपः शिव एव सर्वेषु प्राणिषु प्राणिति। पद्मपुराणेऽपि उक्तम्-स्वधर्ममपि चावेक्ष्य परधर्मं न दूषयेत्।

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Section - IV

GRAMMAR AND LINGUISTICS

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KĀRAKA AND SAMARTHA APPROACHES IN THE AṢṬĀDHYĀYĪ OR PRINCIPLES OF NOMINALIZATIONS

S.D. Joshi

The modern methodologists are interested more in understanding devices or techniques employed iii the *Aṣṭādhyāyī* (A) with regard to analysis of word formation. The present paper claims that the *A.* does not adopt one single approach-syntactic or lexical with regard to the derivations of nominal expressions.

The *A.* deals with three types of nominal formations :

(1) Deverbal nominalization *(kṛdanta).*

(2) Compound formation as a nominal stem *(samāsa).*

(3) Secondary nominal derivatives *(taddhitas.)*

The *kṛdanta* or primary derivaties are derived from verbal bases *(dhātoḥ* P. 3.1.91). *Samāsa.* derivatives result from the combination of two or more syntactically connected case inflected words (P. 2.1.1 to 2.1.4). The secondary derivatives which are called *taddhita* formations are derived from nominal stem *(prātipadika,* P. 4.1.1). The rule *kṛttaddhitasamāsāś ca* (P. 1.2.48) specifically assigns the designation *prātipadika* to these above mentioned categories. The grammatical operation caused by the designation *prātipadika* is the addition of case-endings after these varieties.

I want to focus here that the *kāraka* system plays a very crucial role in assigning the deep structural syntax to nominal verbal expressions. According to the present text of the *A. kāraka* or syntactic relations are formally marked by three elements (i) personal endings *(tiṅ,* P. 3.4.69), (ii) by the *kṛt or* deverbal suffixes (P. 3.4.67-76) and (iii) by the inflexional case endings (P. 2.3.1-2.3.72). The term *kāraka* is not defined by *Pāṇini* but it is used as a locative meaning condition (P. 1.4.23). It refers to the item which accomplishes an action. The deep syntactic *kāraka*-categories are connected with *vibhaktis* 'case-endings', *tiṅ* 'personal endings' and *kṛt* 'primary suffixes.' *Pāṇini* establishes links between grammatical notions and semantic features in the definition of *kāraka.* Here Pāṇini is obliged to establish the

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relation between semantic facts (i.e. various roles like 'carrying out an action independently' *(svatantra)*, 'the most effective means' *(sādhakatama)*, 'main goal of an action' *(īpsitatama)* etc. played by the traditional grammatical notions like *kartr, karman, karaṇa* etc. The *karaṇa kāraka* is linked with the role 'the most effective means or instrument used by the agent' (P. 1.4.42). The *karma kāraka is* linked with the role 'most affected or considered to be the main goal of action' (P. 1.4.49). The *kartṛ kāraka* is linked with the role of 'independently carrying out an action' (P. 1.4.54).

We find two types of Metalanguage used in the *Aṣṭadhyāyī*. The *upadeśa* or *śāstrīya* 'technical terms' deal with the structural aspect of language. The *kāraka* definitions are phrased in the form of semantic metalinguistic statements which are outwardly different from the statements in the object language. These semantic metalinguistic statements are considered to be a device to assign the interpretation to the linguistic structure which enables speaker to understand a linguistic utterance or sentence. The semantic metalinguistic rules provide the concept or categories like *svatantra* 'independent', *īpsitatama* 'main goal of action of the agent', *karaṇa* 'the most effective tool' etc. Through this device the relation between the syntactic notions like *kartṛ, kāraṇa, karman* and *svatantra, sādhakatama, īpsitatama* etc. is established. Through the metalinguistic statements of *kāraka* definitions, the grammatical notions *kartṛ, karman, karaṇa* etc. are universalised.

These grammatical notions *kartṛ, karman, kāraṇa* etc. are used to describe the features of verbs and verbal nominals *(kṛdantas)* equally. We find the same underlying grammatical relation in the active *(kartari)*, passive *(karmaṇi)* and stative *(bhāve)* constructions as far as verbal nominal expressions and finite verbs are concerned. For instance, in the following expressions *devadattaḥ, odanaṁ pacati* (finite verb) 'Devadatta cooks rice', *devadattaḥ odanasya pācakaḥ* (verbal nominal) 'Devadatta cooker of rice', *devadattaḥ odanaṃ pakvavān* (verbal nominal) 'Devadatta has cooked rice' and in the corresponding passive constructions *devadattena odanaḥ pacyate* (finite verb) 'rice has been cooked by Devadatta' and *devadattena odanaḥ pakvaḥ* (verbal nominal) 'rice has been cooked by Devadatta' we have the same underlying relation in the case of finite verbs *(tiṅ)* and verbal nouns *(kṛt)*. Similarly both impersonal passive finite verb and the stative verbal nominals denote the sense of *bhāva* 'state'. For instance *devadattena śayyate* (impersonal passive verb) 'it is slept by Devadatta' *and devadattasya śayanam* (stative nominal) sleeping of Devadatta' the *tiṅ suffix* and *kṛt* suffixes denote the sense of *bhava* state'; thus the stative, active and passive finite verbs and verbal nominals have the same underlying relations. In all the sentences (excluding the stative forms) *odana* is the grammatical object *(karman)* and Devadatta is the grammatical agent *(kartṛ)* and the verbal base pac is the

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same. In the stative constructions Devadatta is the agent and the stative action of sleeping is the same; though the *kāraka* function namely agent is expressed by the instrumental case in the impersonal passive (P. 2.3.18) and in the stative nominal the same *kāraka* function namely *kartṛ* is expressed by the genitive case (P. 2.3.36). The finite personal endings and primary nominal suffixes form a part of the *kāraka* system which works equally in the case of sentences and the verbal nominals.

P. 2.3.1 states that the same *kāraka* relation is not to be denoted twice in the concerned expressions. In *devadattaḥ odanaṁ pacati, devadattaḥ odanaṁ pakvavān* the verb ending suffix *ti* and the primary suffix *tavat* express the *kāraka* function *kartr* which is not to be denoted again. Therefore, the word Devadatta is used in the nominative case which has no syntactic function is assigned. Similarly *devadattena odanah pacyate* and *devadattena odanaḥ pakvaḥ* the finite verbending (ya) *te* and past passive participle suffix *ta* denote the syntactic relation *karman*. Therefore the word *odana* which stands for the grammatical object is used in the nominative case ending which has no specific syntactic function assigned. The *abhihita kāraka*, '*kāraka* function of which has been already denoted, is used in the nominative to denote only the *prātipadikārtha* the nomoinal stem notion only.' We find syntactic aggreements between the pronouns *asmad, yuṣamad* and *tad* and finite verb-forms. Therefore we have the usages *ahaṃ pacāmi*, 'I cook' *tvaṁ pacasi* 'you cook' and *saḥ pacati* 'he cooks' (P. 1.4.105-108). Here we find *sāmānādhi-karaṇya* 'co-referentiality' between the pronominal forms and the finite verb forms. The question of equation of different personal endings does not arise in the case of verbal nominals. Therefore no specific rule for *sāmānādhikaraṇya is* specially prescribed. Normal syntactic agreement between the adjective and the noun takes care of it. Thus we find the *sāmānādhikaraṇya* 'the co-referentiality' between the primary *kṛt* suffix word and the word standing for the *abhihita kāraka devadattaḥ pakvavān* and *odanaḥ pakvaḥ* (here agreement between the personal ending and the pronominal form does not arise.)

So the *kāraka* theory has three important functions : (i) It establishes relation between semantic notions like *svatantra, īpsitatama, sādhakatama,* etc. and syntactic or grammatical notions like *kartṛ, karman , karaṇa,* etc.

(2) The underlying abstract syntactic relation between the active and passive expressions are identical but the surface forms differ because the *abhihita kāraka* word is always used in the nominative.

(3) The *kāraka*-system works equally well in the case of finite verbs and deverbial nominals. Thus *Pāṇini's* analysis of deverbal nominalization is based on the *kāraka* or syntactic functions more clearly.

To prove this point clearly I present the following pairs which show

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that the same abstract syntactic approach (i.e. *kāraka*-system) is adhered to in explaining the *kṛt* form and the finite verb form. *Vetanena jīvati/ventajīvī* 'Who lives on wages', *sthaṇḍile śete/sthaṇḍilaśayī* 'who sleeps on bare ground', *śabdaṃ karoti/śabdakārah* 'who produces words'.

In the first pair, the suffix *tā* in *vetanena* denotes *the* sense of *karaṇa* 'most effective means' (P. 2.3.18). The finite verb ending *ti* in *jīvati* denotes the sense of agent (P. 3.4.69). The verbal base *jīva* denotes the action of living. The *kṛdanta* form *vetanajīvin* is derived as follows. *(vetana + ṭā* (P. 23.18) + *jīv* + *in* (P. 3.2.78) *(vetana + o + iv + in* (P. 2.4.71). Both the words *ti in jīvati* and *in* in *jīvin* denote the sense of agent. The instrumental suffix *ṭa* denotes the sense of *karaṇa* which is deleted in *kṛt* form by (P. 2.4.71). In *śabdaṃ karoti* 'he produces words', *am* denotes the sense of *karman* (P. 2.3.2) and the finite verb suffix ending *ti* denotes the sense of agent (P. 3.4.69). In *śabdakāra* the *upapada* 'adjoining word I expresses the sense of *karman* (P. 2.3.2) and the ally suffix in *śabdakāra* denotes the sense of agent (P. 3.2.1 , P. 3.4.67). In *sthaṇḍile śete*, the locative *Ṅi* expresses the *kāraka* relation *adhikaraṇa* (P. 2.3.36) *and* finite verb ending *te* denotes the function of the agent (P. 3.4.6) and in *sthaṇḍilaśāyin* the *am* suffix which is deleted by (P. 2.4.71) expresses the sense of *karman* (P. 2.3.2). and the suffix in in *śāyin* denotes the function of the agent (P. 3.4.67). Thus three pairs above referred to denote identical grammatical relations i.e. *kāraka* functions, and the sentences and the verbal nominals are synonymous. The three types of nominal expressions and three types of sentences are entirely parallel. Thus *Pāṇini's* analysis *of kṛdanta* nominalization is based on the underlying *kāraka* relations.

In the *samāsa* section *kāraka* names have been avoided. Instead, *vibhakti* (case names) are used to indicate surface grammatical relation between the constituents of *cps*, like *dvitīyā* 'second case' (P. 2.1.24), *tṛtīyā* 'third case' (P. 2.1.30), *caturthī* 'fourth case' (P. 2.1.35), *pañcamī* 'fifth case' (P. 2.1.37), *ṣaṣṭhī* 'sixth case' (P. 2.2.), *saptamī* 'seventh case' (P. 2.1.40). The designation *samāsa* applies to the formal combination of two or more case inflected words. The compound nominals *(samāsa)* and secondary nominals *(taddhita* words) are not analysed in terms of *kāraka* functions. The phrase *sup supā, saha samāsaḥ* (P. 2.1.3-4) maintains that the derivational procedure adopted in the compounds is word-integration. That is, the intergration of fully inflected words into one word. As far as compound formation is concerned, P. 2.1.1. maintains that both the non-integrated word group and newly derived intergrated word are regarded as meaning-equivalents. For instance, the cp. word *rājapuruṣaḥ* 'kingman' and non-integrated wordgroup *rājñaḥ puruṣaḥ* 'king's man' convey the same meaning. In the pāṇinian system the technical constituent analysis of the integrated wordgroup *rājapuruṣaḥ* is *(rājan + Nas) + (puruṣa + sU)ā+ sU* which shows underlying surface syntactic

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relationship between the two parts *to* be integrated. Thus the *cp, rājapuruṣaḥ* is derived from an underlying form *rājñaḥ puruṣaḥ*. In this way cp-formation is the process of intergration applied to a combination of case inflected words. The deletion of case endings takes place by P. 2.4.71. This way the surface syntax is introduced in cp.-formation, and the cp. form *rājapuruṣaḥ* and the compounding of wordgroup *rājñaḥ puruṣaḥ* are interchangeable.

However, there are exceptions, some cps have specialised meaning which are far removed from that of the corresponding wordgroup. In such cases *Pāṇini* separately mentions the meaning of the cps. For instance, the compound *khaṭvārūḍhaḥ* (P. 2.1.26) is used to indicate 'censure' *kṣepa* a sense which is not conveyed by the corresponding wordgroup *khaṭvām ārūḍhaḥ* 'who has mounted on the bed'. *Pāṇini* does not give outside facts of the actual conventional meaning of the compound form which belongs to the domain lying outside of grammer. P. 2.1.26 does not present all the outside lexical facts like 'a despeakable person who has not completed his studies and who, without the permission of his teacher, jumps into (nuptial) bed'.

As far as the grammatical theory is concerned, P. 2.2.24 states that the additional meaning conveyed by the *bahuvrīhi* constituents is *anyapadārtha* reference to the different entity not referred to by its constituents. The *bahuvrīhi* cps are considered *nitya* or inconvertible cps into a corresponding cp.-constituent analysis, because the meaning conveyed by the *bahuvrīhi* cps does not originate from the meaning conveyed by the cp.-constituents. The *A.* assumes simply, that *bahuvrīhi* compounds have ideometic meaning and they are exocentric construtctions not connected with its constituent elements as far as the meaning is concerned. The *A.* also considers that *dvandva* cps are also *nityasamāsa* i.e. inconvertible cps into constituent analysis and in a sense the *dvandva* cps also, are exocentric constructions. In the *dvandva* cps, reference is to the mutual connection between the items. The *anaypadārtha* conveyed by the *dvandva* cps. is *cārtha* 'the sense of particle *ca* either conjunction or disconjunction'. The *dvandva* cps. are called co-opulative in the sense of *iteretarayoga* 'mutual connection' of constituent, with regard to outside elements. Sometimes *dvandva* compounds convey the sense of *samāhāra* group / whole which is considered to be a single entity. This type of *dvandva* cps are always used in the neuter gender. The example is *pāṇipādam* '(a group of) hands and feet'. *Pāṇini* accounts for the neuter gender and singular number of *samāhāra dvandva* because they are grammatically predictable and are not the arbitrary properties of expressions. In the cp. formations also actual lexical facts which are understood by conventions lying outside the domain of grammar are not treated. Although the cp. formation does not involve abstract syntactic system *(kāraka)* still surface syntactic function is involved in cp.-formation.

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Thus syntactically oriented approach to grammar is found in the *samāsa* section also; and like *kṛdanta* or deverbal nominals, the cp.-forms are also treated as a single nominal base. The cps are not regarded at autonomous words (like *avyutpannaprātipadikas).* They have internal syntax even in the case of non-convertible *(nitya)* and convertible cps *(anityasamāsas).*

The method adopted by the *Sūtrakāra* in arranging the *taddhita*-section is very much ingeneous. The *taddhita* rules are divided into two broad sections : *arthādhikāras* 'section-headings dealing with meanings' and *pratyayādhikāras* 'section-heading dealing with suffixes'. The suffix *A* introduced by the *pratyayādhikāra* (P. 4.1.83) denotes as many as 50 different meanings like, *tasyāpatyam,* (P. 4.1.92) 'his descendant', *tena raktam* (P. 4.2.1) 'coloured by it,' *tatra jātaḥ* (P. 4.3.25) 'produced there', *tasyedam* (P. 4.3.120) 'this belongs to him'. All these different meanings share one thing in common, namely the suffix *A*. In the *pratyayādhikāra* we find that Pāṇini has arranged the rules in such a way as to bring together words ending in the same suffix *aṄ* though they denote different meanings. The suffixes introduced by *pratyayādhikāra* indicate phonological and morphological changes in the stems. For instance, the final vowels *a, i,* etc. of a stem are deleted (P. 6.4.148). The first vowel of *taddhita* stems often takes *vṛddhi* (P. 7.2.117). The final vowel *ti* takes *guṇas* (P. 6.4.146). The accent on the first syllable or on the final syllable is indicated by the *anucbandhas* like ñ, n, c, etc. (P. 6.1.163, P. 6.1.197).

The *arthādhikāras,* on the other hand, are arranged in such a way that one and the same meaning is denoted by the different suffixes. For instance, possessive sense *tad asya asti asmin* (P. 5.2.94) 'that belongs to him' or 'that exits in this' called as *matvarthādhikāra* 'section dealing with possessive sense' covers the different suffixes like *la* (P. 5.2.96), *ila* (P. 5.2.99), *śa* and *na* (P. 5.2.100), *vinI* (P. 5.2.102), *ura* (P. 5.2.106), *vala* (P. 5.2.112), *grmin* (P. 5.2.124), etc.

Thus we find that in the arrangement of *taddhita*-section we have a double principle of classification. The *pratyayādhikāras* deal with grammatical statement of derivation. The *arthādhikāras, on* the other hand, represent the connection between lexical meanings and grammatical derivation of *taddhita* words. The *arthādhikāras* phrased in semantic metalingustic terms present the economical method of description of meaning which is shared by many words coming under that *arthādhikāra. This* metalanguage of semantics presented in the *arthādhikāra* generate dictionary or lexicon, just as grammatical statements *(pratyayādhikāras)* generate words having phonological forms. In the *taddhita* section we see that the grammatical statements *(pratyayādhikāras)* and the meaning statements *(arthādhikāras)* are always interdependent. The *taddhita* rules deal with both grammatical

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derivation and the lexical information associated with derived words without investigating syntactic structure between stem and the *taddhita* suffixes.

Two governing rules *ṅyāpprātipadikāt* (P. 4.1.1) and *samarthānāṃ prathamād vā* (P. 4.1.82) state that the following *taddhita* suffixes are preferably added after the first nominal stem. The first nominal stem in many *arthādhikāras* is the pronoun *tad* which acts as a variable and includes any nominal stem like icpagie and *daśaratha*, etc. which can be connected with the meaning *apatya*, etc. Thus *arthādhikāra tasyāpatyam* 'his descendant', establishes meaning equivalence between the *taddhita* forms *aupaga, dāśarathiḥ,* etc., and the corresponding meaning pharses *upagor apatyam* 'descendant of Upagu;' and *daśarathasya apatyam* descendant of Daśaratha'.

In the *taddhita* section we do not find the condition *supaḥ* 'after a case-infelected word'. Instead of *supaḥ* we find the section heading *prātipadikāt* 'after a nominal stem'. From this it is clear that the *taddhita* formation is built on uninflected lexical item and the *taddhita* derivatives have no internal syntax as we find it in the case of cp.-formation.

Let us compare the following six words out of which three are the *taddhita*-words and three are the *kṛt*-words. The words *vaitanika (taddhita)* and *vetanajīvin (kṛt)* are synonyms. The derivation of *vaitanika* is as follows :

ventana + *thaK* (P. 4.412)

ventana + ika (P. 7.3.50)

vaitana + ika (P. 7.2.117)

vaitan + ika {P. 6.4.148} -

vaitanika is semantically equivalent to *vetanena jīvati* 'who lives on/by wages' on the basis of *arthādhikāra* (P. 4.4.12). In this derivation neither the instrumental case suffix *ṭā* nor the verbal form *jīvati 'lives* on/by' appear in the derivational procedure. The meaning lives on/by is derived by the *arthādhikāra vetanena jīvati* 'he lives on/by wages'. The syntax which appear in the meaning paraphrase cannot be imposed on the derivative *vaitananika* because this would lead to a considerable complication of derivational procedure because rules would have to be phrased for the selection of items like *jīvati* and subsequent deletion of that item. The meaning 'lives on/ by' is lexically derived by the process of *vṛtti* 'integration of elements' which gives rise to additional sense not denoted by its constituent elements.

The *kṛdanta* form *ventanajīvin* is derived as follows :
(vetana + ṭā + jīv +ṆinI (P. 3.2.78)
(vetana + o *+jīv)* + *in* (P. 2.4.71)
vetanajīvin 'who lives on/by wages'.

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In this derivation the instrumental suffix *ṭā* is deleted by (P. 2.4.71). The verbal base *jīv* appears in this surface form. The *kṛt* suffix *in* denotes the abstract syntax *kartṛ* 'agent'. To prove that the *taddhita* words do not involve syntax and merely involve semantic considerations, whereas the *kṛt* formations claim presence of syntax in their derivation' let us discuss the pair *śābdikaḥ (taddhita)* and *śabdakāraḥ (kṛdanta).*

The *taddhita* word *śābdhikaḥ* is derived as follows :

śabda + ṭhaK (P. 4.4.34)

śabda + ika (P. 7.3.50)

śabda + ika (P. 7.2.117)

śabd + o + ika (P. 6.4.148)

śābdika 'who makes words'.

This is semantically or lexically equivalent to *śabdaṃ karoti* 'who makes words'. No syntactic notions *karman* and *kartṛ,* or the appearance of the verbal base *kṛ* involves in the derivation of *śābdikaḥ*. Only the *arthādhikāra* statement *śabdaṃ karoti* accounts for the semantic interpretation of *śābdikaḥ.*

The *kṛdanta* from *śabdakāraḥ* is derived as follows :

(śabda + am + kṛ) + alṆ (P. 3.2.1, 3.2.23)

(śabda + o + kṛ) + a (P. 2.4.71)

(śabdakār + a) (P. 7.2.115)

śābdakāra

In this derivation the case ending *am* accounts for syntactic relation *karman* and the grammatical or syntactic notion *kartṛ* is expressed by the *kṛt* suffix *aṆ* (P. 3.4.67). Morever the verbal base kṛ appears in the surface form also. To stress the point that in the *taddhita* vocabulary semantic consideration alone is involved, whereas in the *kṛt* formation syntactic, explaination has a prominent place. Let us discuss one more pair of examples *vaiyākaraṇaḥ (taddhita)* and *vyākaraṇādhyāyin.*

The *taddhita* word *vaiyākaraṇa* is derived as follows :

vyākaraṇa + aṆ (P. 4.2.59)

vaiyākaraṇa + a (P. 7.3.3.)

vaiyākaraṇ + a (P. 6.4.148)

vaiyākaraṇaḥ 'who learns grammar'.

The *arthādhikāra* statement *vyākaraṇam adhīte* (P. 4.2.59 *(tad adhite)* accounts for the semantic interpretation of *vaiyākaraṇaḥ*. On the other hand in the derivation of *kṛt*-word *vyākaraṇdhyāyin, the* grammar specifies the

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syntactic structur of the verbal nominal. The word *vyākaraṇādhyāyin* is derived as follows :

(vyākaraṇa + am + adhi + i) + ṆinI (P. 3.2.78)

(vyākaraṇa + o + adhi + i) + in (P. 2.4.71)

(vyākaraṇa + adhi + ai) + in (P. 7.2.115)

(vyākaraṇa + adhyai) + in (P. 6.1..67)

(vyākaraṇādhyai) + in (P. 6.1.101)

(vyākaraṇādhyāy) + in (P. 6.1.78)

vyākaraṇādhyāyin

In this derivation the case ending *am* which is deleted by (P. 2.4.71) denotes the syntactic relation *karman*. The *kṛt* suffix *in (Ṇini)* expresses the syntactic notion *kartṛ* and the verbal *base adhi + i* appears in the surface form. Here Pāṇini's rules fully specify the syntactic structure of the word *vyākaraṇādhyāyin*. The word *vaiyakaraṇa* and *vyākaraṇādhyāyin* are synonyms.

Thus semantic structures of derivable *taddhita* forms is fully accounted by the *arthādhikāras,* and syntactic structure of deverbal nominals is fully accounted by the *kāraka* theory. The phonological and morphological derivation is fully accounted by the rules which are most of the times common for *taddhita* or *kṛt* derivations.

Let us see the position we arrive at again : The *taddhita* section offers lexical or semantic interpretation of words without involving reference to surface or abstract syntax. In the *taddhita* formations we cannot introduce surface (i.e. *sup* or *vibhakti)* or abstract syntax *(kāraka*-names). The *kāraka* names or *sup* or *vibhaktis* are not used in the *taddhita* sections excluding the *svārthika* adverbial *taddhita* formations like P. 5.3.7. Suppose *tad* in many *arthādhikāras* stands for the nominative, or accusative or instrumental word denoting *kartṛ, karman* or *karaṇa* then the grammarian has to provide verbal items in technical constituent analysis and the deletion rules are to be prescribed to account for syntactic meaning. The *taddhita* section does not go to the extent of supplying lexical items like *adhīte* 'he learns' and subsequently deleting it. The author of the *taddhita* section does not consider *vyākaraṇam adhīte* is the basic underlying construction from which the word *vaiyākaraṇaḥ* 'a grammarian' is derived by deletion and transformational rules. That is to say the author of the *taddhita* section does not impose on the word *vaiyākaraṇaḥ* the sentence structure *vyākaraṇaṃ adhīte*. R.B. *Lees* in his work 'the grammer of English nominalization' derives nominal expressions from underlying kernal sentences by applying transformational rules to convert the kernal sentences like *vyākaraṇam adhīte* into the form *vaiyākaraṇaḥ*. Probably in the view or approach adopted by the *A,* this type

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of introduction of the transformational process would lead to a considerable complications in the derivational process because the rules have to be phrased for supplying lexical items and their deletion.

One may raise the question here what do we achieve by the statements of *arthādhikāras*. The answer is that the metalanguage of semantics presented in the *arthādhikāras* generate lexicon having morphological forms. The *arthādhikāras* present the economical method of description of meanings which is shared by many words coming under the specific *arthādhikāra*. These *arthādhikaras* are lexical statements and show that lexicon can be independent part of grammar without involving surface syntax or abstract syntax. The *taddhita*-section is classification of lexical items on the basis of some common semantic features.

The conclusion made by the derivation of words in the *taddhita*-section is that we can have dictionaries without specifying syntactic properties.

It seems very difficult to bring all possible lexical meanings under the general grammatical meaning patterns like 'belonging to it' *(tasya idam)* located in that *(tatra bhavaḥ)* being connected with it *(tena yuktam)*, being in possession *(tad asya asti)* etc. Only such method is not useful probably because the *taddhita* section is to be used for the purpose of communication which rewires the reference to specific meaning. In the *taddhita* section we find more than 200 *arthādhikāras* and still more specialized meanings in the locative conditions.

The *arthādhikāras* like *tasyāpatyam* 'his descendant', etc. are used as tools or source phrases through which generalised kinship term like 'a child of second generation or third generation (patronymic or matronymic)' can be derived. In the source sentences we find the various topics are described through the use of past passive participle forms like *rakta* 'coloured', *krīta* 'purhcased', etc. and the verbal forms like *dīvyati* 'plays with', *adhīte* 'learns', *jīvati* 'lives on', and static forms like *vāpaḥ* 'the sowing of seeds', *prayojanam* 'purpose', *vikāraḥ* 'modification' or the nouns like *apatyam* 'descendant' (P. 4.1.92), *devatā* 'deity' (P. 4.2.24), *rathaḥ* 'chariot' (P. 4.2.101), *grantha* 'book' (P. 4.3.87), etc. The *taddhita* vocabulary deals with various fields like foods and drinks, health and diseases, colour, measures and weights, professions and occupations, games, dwelling places and so many hundred types of fields. In fact one finds semantics in its entireity taken as basis for the derivation of *taddhita* words. On the basis of the evidence surveyed here it seems that the abstract *kāraka* syntax or the deep structure hypothesis is adopted for the *kṛdanta* or verbal nominalizations. The *Aṣṭādhyāyī* has adopted surface structure hyposthesis (*vibhakti* or *sup*) for compound nominals which are not autonomous units and have internal

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surface-structure, and lexical hypothesis for the *taddhita* nominals which do not show even elementary grammatical relation between stems and suffixes from which they are derived. These *taddhita* formations generate dicitionary or lexicon and also establish lexicon is independent part of grammar. These three types of nominal-formations *kṛdanta, samāsa* and *taddhita* brought under the single rule *kṛttaddhitasmāsaś ca* (P. 1.2.46) which states that all these lexical units are single word and they have single accent and unitary meaning. In *Pāṇinian* terminology they are called *prātipadikas* after which one can add case endings or secondary noun-forming suffixes. These three types of nominalizations basically incorporate the three different approaches (1) abstract syntax (2) surface syntax (3) and purely lexical features.

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DENOTATION OF WORD : UNIVERSAL OR PARTICULAR

Avanindra Kumar

The problem of the Universal has been dealt with in detail in almost all schools of Indian Philosophy. The object of this paper is to see it from the point of view of word and meaning. Almost all words in our language, except proper names, are general. Like proper names, they cannot be said to stand for individuals. The main theme, thus, can be framed in this form : What is the meaning of general words? Different systems of Indian Philosophy answer the question from their respective stand points. The issue is two fold : (i) whether the meaning of general words is universal or particular or both, and (ii) whether the meaning of general words is anything real.

For the Mīmāṁsā and the Advaita, the direct meaning of words is only universal; the particular is meant only by implication. For the Nyāya-Vaiśeṣika, on the other hand, word denotes a particular qualified by the universal. The Grammarians, who have dealt with this problem and have made significant contribution are divided into two schools : One holding the particular and the other holding the universal as the sole meaning of words. Bhartṛhari is a great champion of the latter view. He is an absolutist like the Advaitist, and holds universals to be empirically real as the meaning of words, though they are ultimately non-different from *(Śabdabrahma)* word Absolute. It is worth noting that all these views attach some kind of reality to the meaning of words. But the Buddhist denies that the meaning of words is real at all. The real is indeterminate or unspeakable. He accepts that the meaning of words is universal, but the universal in his view is a construction of thought and not an element in reality.

The concept of universals and the problems out of it, have been perennial topics of discussion in Western Philosophy also. Plato's theory of Ideas may be considered as a starting point. Plato advocated an extreme form of realism. The extreme realism of Plato was rejected by Aristotle, who advocated in its place a moderate form of realism. He agreed that universals were real but denied that they had any being apart from an

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individual. These two forms of realism, the Platonic and the Aristotelian remained in prolonged discussion on the universal in Western Philosophy. After sometime, during the Medieval period, both the forms of realism were rejected in favour of conceptualism. The modern period also supports conceptualism. Although, nominalistic trend was also present in the thought of Thomas Hobbes, it did not find much favour among the leading philosophers. All the traditional views on the universal in Western Philosophy finally boil-down to two ontological theories, that is the *Philosophy of Universals* and the *Philosophy of Resemblances.*

In the following lines, I shall examine various views of Sanskrit Grammarians on the Universal.

Denotation of Words

The primary function of words is to provide means for communication of ideas and thoughts. It is due to the presence of general words in our language that extension of thought beyond the immediately here and now becomes possible. It is, therefore, of primary importance to ask : what do these general words stand for? What, indeed, is the part of language in our cognitions? Are words adequate expressions of reality? Indian Philosophy provides the answers to these questions in varied and conflicting forms. All the systems of Indian Philosophy make significant contributions to this question.

Pāṇini

In the very first chapter *(Āhnika)* of the Mahābhāṣya, Patañjali has raised the issue whether the word denotes universal or particular. The import of all the words cow etc. is *Cow universal* or *Cow particular.* Patañjali has referred to Pāṇini's opinion that the later considered the two as the import of a word. From the view of universal, Pāṇini framed the aphorism—जात्याख्यायामेकस्मिन्० (अष्टा० 1.2.58) and from the view of particular सरूपाणामेकशेष० (अष्टा० 1.2.64)

किं पुनराकृतिः पदार्थः, आहोस्विद् द्रव्यम्? उभयमित्याह। उभयथा ह्याचार्येण सूत्राणि पठितानि। महा०-1 आह्निक।

Kaiyaṭa, while explaining these lines has clarified the two sides. Kaiyaṭa says that if one of the two is accepted as solely true then the applicability of the grammatical principles will lead to confusion, and that is why Pāṇini considers the two as import of words. According to the theory which holds universals to be the meaning of words—words such as cow—indicate the entire kind. Particulars are innumerable. It is impossible to have the relationship of everyone. By seeing every particular same sort of knowledge is achieved. It is, therefore, inferred that the Universal is some existence, which is found in different particulars. Cow etc. words indicate the universal

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which is inherently present in different elements. When the cow is known by the word cow; then the particular qualified by the universal is known. Just as words, indicating kind, make us understand a particular qualified by the universal; in the same way, words, indicating quality white etc., denote the existence with *samavāya* relationship in the *guṇas*. A *guṇa* is known through *Guṇatvajāti*. The knowledge of *guṇa* in an element is attained through continuity. *Guṇa* is available in a *dravya;* hence by knowing *guṇa*, a *dravya* connected with *guṇa* is known. Nouns also denote the universal only. A body from birth to death, remains the same although apparently its features changes as it grows in age. This oneness denotes the universal. Even the verbs are expressive of the universal. That is the main denotation of a root. For example पठति, पठतः पठन्ति etc. having one पठ् root denote universal as a root cause of oneness. On the contrary, those, who regard particular as the import of a word, say that the word cow means the cow individual or particular. The universal is found in a particular, therefore, the universal is also known secondarily. Hence, criticism charging this view with indefiniteness about the particular, is not valid. (Pradīpa, MB.A.I.).

Vājapyāyana (Universalist)

Kātyāyana and Patañjali have specially referred to the opinions of Vājapyāyana and Vyāḍi. Vājapyāyana held the view that words denote universal and Vyāḍi held that words denote particular. Vājapyāyana, in support of his stand, has given the following arguments :

A word denotes universal. By saying 'cow', white, blue or yellow quality is not known but the cow general is known. Even the universal being one, how can we say that the same is known? On saying a cow—a sense of indivisibility is denoted, not the white, blue or yellow. By telling one cow the entire cow kind is known. By understanding one cow; cows at different places, of different ages and different colours can be recognized. It is, therefore, known that the word cow denotes the cow universal. The actions of dharmaśāstra etc. denote the meaning of a word as universal only—'A Brahmin should not be killed', 'Alcohal should not be taken'—mean 'No-brahmin should be killed' and 'no-alcohol should be taken.' If the particular be the meaning of a word, then by not killing a Brahmin and by not taking a little alchohal, the Dharmaśāstra would have been obeyed fully (MB. 1.2.64).

One thing is available at one time at many places; as one sun is available at many places—the plea is not correct, because one person cannot see the sun at different places at the same time. The universal should be taken like lord 'Indra'. As one 'Indra', called in hundred Yajñas at one and the same time is present, in the same way universal is also found in different places

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at one and the same time. If only particular would be taken as import of a word, then the universal would not be known. The fault in this is—all the elements of one word would not be known. In the Śāstras, one word is used for its उपाधि (उपकरण); it shows the import of a word is universal—

अस्ति चैकमनेकाधिकरणस्थं युगपत्। आदित्यः। इतीन्द्रवद् विषयः द्रव्याभिधाने ह्याकृत्यसंप्रत्ययः। चोदनायां चैकस्योपाधिवृत्तेः। (महा०, 1-2-64)

Vyāḍi (Particularist)

Ācārya Vyāḍi, the writer of Saṅgraha, holds the view that the word does not denote universal but the particular. Different genders and numbers would be worthwhile only when the particular is taken as the meaning of a word. The gender would be according to the particular and so the number. Even in commands, an action is taken on a particular not the universal. "Bring the cow"—on saying so—a particular cow is brought not the universal. One universal cannot remain at one time in many places just as one Devadatta cannot remain at Agra and Mathura both the places at one time. If the word denotes universal then all the cows would be taken as dead on the death of one cow. Every particular has got some difference. On considering the denotation as universal the similarity and dissimilarity—the two contradictory qualities cannot remain together. The disintegration is made on the ideas of dissimilarity of particulars गाश्च गौश्च. Words of different meanings make the one word (एकशेष) representative on the ground of differences of the element; as अक्षाः, पादाः, माषाः, one word remains for many.

द्रव्याभिधानं व्याडिः। तथा च लिङ्गवचनसिद्धिः। चोदनासु च तत्त्वारम्भात्। न चैकमनेकाधिकरणस्थं युगपत्। विनाशे प्रादुर्भावे च सर्वं तथा स्यात्। अस्ति च वैरूप्यम्। तथा च विग्रहः। व्यर्थेषु च मुक्तसंशयम्। (महा०, 1-2-64)

Kātyāyana and Patañjali

Kātyāyana and Patañjali have discussed the opinion of Pāṇini at a number of places and have agreed that the word denotes Universal and Particular both. The word (*Jāti*) Universal according to Kātyāyana and Patañjali clarifies the entire problem. They hold the view that a word denoting universal denotes particular as well as universal. Patañjali cites an example. Someone asks a milkman sitting in the midst of a big cowherd, 'Are you looking at some cow?' The milkman thinks that he is seeing cows with his own eyes and is still asking whether I am looking at some cow. Hence, it is inferred that he means some particular cow.

जातिशब्देन हि द्रव्याभिधानम्। जातिशब्देन हि द्रव्यमप्यभिधीयते, जातिरपि.... नूनमस्य द्रव्यं विवक्षितम्। (महा०, 1-2-58)

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Kaiyaṭa and Nāgeśa have explained it. According to them sometimes the Universal is supreme and sometimes the particular. That sense is emphasized which is desired by the speaker, which is being denoted more of the Universal or Particular—is decided by the intention of the speaker only. When the speaker wants universal; the universal is denoted and when he wants particular, the particular is denoted. (Pradīpa and Uddyota-Maha., 1.2.58). Patañjali has clarified that the Universal and the Particular cannot be made separate. The two are inseparable.

अव्यतिरेकाद् द्रव्याकृत्योः (महा०, 11-1-51)

The controversy between the two groups of Universalists and Particularists has also been sorted out with wisdom by Patañjali. He says, it is not the fact that Universalists do not consider the particular as import of word and vice-versa. Both consider universal and particular both as import of word. The difference is—some consider the main import as universal and others the particular. Universalists think universal as the chief import and particular as subsidiary, whereas the particularists consider particular as the main and the universal as the secondary. "न ह्याकृतिपदार्थिकस्य द्रव्यं न पदार्थो, द्रव्यपदार्थिकस्य वा आकृतिर्न पदार्थः। उभयोरुभयं पदार्थः। कस्यचित्तु किंचित्प्रधानभूतं किंचिद्गुणभूतम्।" (महा०-1.2.64)।

Kātyāyana and Patañjali, considering the two—Universal and Particular as import of word, have the view that universal is the main import of word. They have refuted all the objections on particularism with a view to defending universalism.

आकृतिग्रहणात्सिद्धम् (महा०आ०, 2-अइउण्)

Both have given explanation to Vyāḍi's questions on Universalism in the following way. *Guṇa* is temporary hence gender and number will be according to that. This answer is incomplete, because on considering the number as temporary, the oneness of *Jāti,* which is the principle, will be destroyed, Hence, the second answer, that the desire for expression of *guṇas* is temporary and the gender and number will be accordingly. When a word is used to suggest a feminine, there would be feminine gender; when masculine then masculine gender and in the absence of both—neuter gender. About number also—just as according to the Particularist, a number depends on the expression in the same way singular number in oneness, dual in twoness and plural in maniness. Or else, just as gender and number depends on the words denoting *guṇa,* accordingly, an element whatever particular it has and the gender and number it possesses; the same would be of that universal also.

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लिङ्गवचनसिद्धिर्गुणविवक्षाऽनित्यत्वात्। विवक्षातः। गुणवचनवद्वा। (महा॰ 1.2.64)

Second objection—that the Universalism cannot be put into transit. The answer is since the Universal cannot be put into transit, therefore, a particular, associated with universal will be brought. At such places, everywhere the particular will be taken into consideration :

अधिकरणगतिः साहचर्यात् (1.2.64)

असम्भवात् (1.2.51)

Third objection—that one *Jāti* cannot remain at many places at one and the same time, as Devadatta. This has been solved by the example of Indra. Like Indra, the Universal also can remain at many places in one time.

Fourth objection—that by the birth and death of a particular the universal should also be born or die. This has the answer that Universal will not be born or destroyed by the birth or death of a particular, because the two have different souls. As a creeper, stuck to a tree, is not destroyed by the destruction of the tree, in the same way, for the difference in the soul, on the destruction of a particular, the universal is not destroyed :

अविनाशोऽनैकात्म्यात्। अनेक आत्मा आकृतेर्द्रव्यस्य च। (महा॰ 1.2.64)

Fifth objection—that particulars are different and of different forms and the same is their division. The answer is—on considering particular as denotation, different particulars have different forms and the division is done accordingly—

वैरूप्यविग्रहौ द्रव्यभेदात् (1.2.64)

Sixth objection—words, conveying different meanings would be reduced to one. The solution is the similarity of the action or the number would denote the Universal—

व्यर्थेषु च सामान्यात्सिद्धम् (महा॰ 1.2.64)

Bhartṛhari

Bhartṛhari supporting the lines of Patañjali (VP, I. 68 to 69) has described the two opinions of Particular and Universal. He writes that particularists thinking the existence of action in an individual accept the Universal and the Universalists taking universal through words expressing universal in particular, known through universal.

Essenetially speaking Universal and particular both are permanent. That is why Bhartṛhari says, that all words denote Universal and Particular. Both are eternal :

पदार्थानामपोद्धारे जातिर्वा द्रव्यमेव वा।
पदार्थौ सर्वशब्दानां नित्यावेवोपवर्णितौ।। VP 3, p. 5

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Bharṭhari has established that the real form of Universal is existence and afterwards super-existence, which is called as super-Absolute. From that, the world originates. In the same way, describing an element as a synonym of Brahma, Dravya has been described as eternal and that has been declared as the meaning of all the words. Bhartṛhari agrees with Patañjali on the Particular and Universal. Vājapyāyana and Vyāḍi both Ācāryas also hold the same view in reality.

Jāti, according to Bhartṛhari—

Every word, first of all expresses its own special *Jāti*, not the general kind etc. which is available in every word. The word, having the most intimate relation with the meaning, denotes the meaning—

स्वा जातिः प्रथमं शब्दैः सर्वैरेवाभिधीयते।
ततोऽर्थजातिरूपेषु तदध्यारोपकल्पना।। VP 3, p. 12

On considering the Universal as import of word either the Universal is realized or the particular with Universal. All words mean universal only.

जातौ पदार्थे जातिर्वा विशेषो वापि जातिवत्।
शब्दैरपेक्ष्यते यस्मादतस्ते जातिवाचिनः।। VP 3, p. 18

Whether these are different things or these are the same—is based only on treatment. Every treatment is based on the Universal–

भिन्ना इति परोपाधिरभिन्न इति वा पुनः। VP 3, p. 23

Only on account of the relationship with *Jāti*, 'one' number, 'many', 'is' and 'is not' are said :

नैकत्वं नापि नानात्वं न सत्वं न च नास्तिता। VP 3, p. 23

The same idea has been expressed by Helārāja elsewhere also. Essentially, everything is Brahma, which can never be directly used. The original substance is element. When universal is associated with it, it becomes an object of treatment.

संसर्गदर्शने स्वतो गौर्न गौः, गोत्वाभिसम्बन्धाद् गौरिति। (हेला०वाक्य० 3, पृ० 23)

Mammaṭa in his Kāvya Prakāśa (द्वितीय उल्लास, सू०-10) quoting this statement of Vākyapadīya has said *Jāti* as soul (प्राणदायक) in the import of a word.

पदार्थस्य प्राणप्रदः जातिः। (काव्य०-2, 10)

Bhartṛhari, having similarity with the Advaita doctrine, does not consider the Universal separate from the particular. He thinks it as Māyā of Brahma. There is only one reality, that is Brahma. The distinction in the

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existent elements is due to Avidyā, which is not real and is imaginary. *Dravya, Guṇa, Karma, Sāmānya, Viśeṣa* and *Samavāya* are not separate elements but the different powers of one Brahma. His different actions denote his different powers. They are used when related with each other. They all are not worthy of used separately. Therefore, the division of the Universal and the particular is only imaginary.

तस्माद द्रव्यादयः सर्वाः शक्तयो भिन्नलक्षणाः। VP 3, p. 24

The Universal is real and the particular is unreal. On thinking the Universal, as a power of Brahma, how the division of universal and particular would be made? Bhartṛhari replies, that every existent element is gold and the visible or the unreal are its (ring etc.) different shapes. The real part is called Universal and the unreal particular.

सत्यासत्यौ तु यौ भावौ प्रतिभावं व्यवस्थितौ।
सत्यं यत्तत्र या जातिरसत्या व्यक्तयः स्मृताः।। VP 3, p. 28

The Universal is the super-existence (महासत्ता) VP 3, p. 29

The same super-existence is नाम and आख्यात (क्रिया and द्रव्य) VP 3, p. 30

The Form of Particular

Ācārya Vyāḍi's view that a word denotes particular is very praiseworhty from practical and supernatual point of view. Helārāja says the statement of Patañjali, 'Particular is eternal and the Universal temporary, the Universal gets a change whereas the particular (substance) remains the same', is only the translation of Vyāḍi (Helārāja, VP 3, p. 86).

Helārāja says the two types of Dravya—one supernatural and the other practical (द्रव्यं च द्विविधं पारमार्थिकं सांव्यावहारिकं च–हेलाराज, वाक्य–3, पृ० 85)।

Of these, the practical aspect is the base of all the worldly affairs—concerned with word and meaning. In the practical state, mainly the particular is the point of stress.

According to Bhartṛhari that element is known as Particular, to which 'This is', a pronoun indicating particular is used. That is expressed in form of an adjective. Helārāja has given the same in brief.

इदं तदिति सर्वनामप्रत्यवमर्शयोग्यं द्रव्यम्। (हेलाराज, वाक्य–3, पृ० 141)

Defining *Dravya* from the super-natural view, Bhartṛhari says that *Ātmā, Vastu, Svabhāva, Śarīra and Tattva* are the synonyms of *Dravya*. That *Dravya* is eternal.

The super-natural (पारमार्थिक) element of all words cannot be directly touched. The real thing is decided through un-real forms. All the words,

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with unreal *Upādhi* make one understand Brahma, the real element. Just as the form (Universal) of golden ornaments is temporary, but only the real gold is expressed through the ornaments of different forms. (VP 3, pp. 86 to 87).

Bhartṛhari gives two views of old saints on *tattva* and *atattva*. There is no difference between the two. The *Tattva* itself is understood as *Atattva* due to ignorance. Helārāja clarifies it that in the Advaita concept, Real and Unreal are not two. By considering the two, Advaita concept is destroyed. Essentially the only and unparallel is Brahma.

न तत्त्वातत्त्वयोर्भेद इति वृद्धेभ्य आगमः।
अतत्त्वमिति मन्यन्ते तत्त्वमेवाविचारितम्।। (वाक्य० 3, पृ० 89)

There is nothing other than Brahma. Whatever is light is Vidyā and the darkness is Avidyā.

तत्र योऽयं प्रकाशः स विद्या। अप्रकाशस्तु तमोऽविद्या। (हेलाराज-पूर्ववत्)

Patañjali has written, "आकृत्युपमर्देन द्रव्यमेवावशिष्यते।"

Even on the destruction of the Universal (आकृति) only Dravya (Particular) remains. Bhartṛhari has said, whatever remains even on the destruction of universal is real, permament. That is the import of word. That ever gets a change. The same has been defined by Patañjali as ध्रुव and कूटस्थ etc.

Bhartṛhari on the lines of Vyāḍi has taken particular to the supreme state of Vedānta and writes telling it as परब्रह्म।

न तदस्ति न तन्नास्ति न तदेकं न तत्पृथक्।
न संसृष्टं विभक्तं वा विकृतं न च नान्यथा।। (वाक्य० 3, पृ० 91)
विद्या सा सर्वशब्दानां शब्दाश्च न पृथक् ततः।
अपृथक्त्वे च सम्बन्धस्तयोर्ननात्मनोरिव।। (वाक्य० 3, पृ० 93)

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VERBAL STEMS AND SYNTACTIC STRUCTURE IN SANSKRIT

Dipti Sharma Tripathi

The Indo Aryan languages have over the ages undergone considerable changes in morphology as well as syntax and have become from highly inflectional in the Old Indo Aryan to quite analytical in the Modern Indo Aryan. In between the two extremes of Old Indo Aryan and Modern Indo Aryan lies the Middle Indo Aryan which shows distinct signs of language undergoing transition. A study of the syntactic structure of the Indo Aryan languages would vary from one period to another and would largely depend on the type of language chosen. For example, the analysis of verbal stems and syntactic structure of Sanskrit would be entirely different from that of say, Hindi, Bengali or Marathi or any other Modern Indo Aryan language. This is so, for the simple reason that whereas Sanskrit is an inflectional type of language in which syntactic relationship of words is expressed through suffix attached to words and so word order is of little importance, Hindi for example, is analytical and word order gains primary importance in its syntax. Even in a simple sentence like साँप मेढक खाता है। (*sāp Meḍhak khātā hai*) the word order determines the subject object relationship. If the sentence is inverted to make मेढक साँप खाता है (*Meḍhak sāp khātā hai*) the meaning would be entirely opposite. But in Sanskrit there would be no difference of meaning between सर्पः मण्डूकं खादति (*Sarpaḥ Maṇḍūkaṃ khādati*) and मण्डूकं सर्पः खादति (*Maṇḍūkam Sarpaḥ khādati*) With loss of inflexion word order gains in importance. In such languages by change in word-order and also by variations in intonation one may express subtle degrees of emphasis, liveliness, humour or absurdity. But since Sanskrit belongs to the inflectional type of languages where syntactic relations are denoted by word endings one would do well to analyse the various forms of words used in a sentence.

Here, one would also like to point out the difference between the analysis of a living language and that of a dead language. Whereas one comes across a variety of usages in the former, in the latter one has to depend on written forms and also on grammar, both of which are more or less fixed. Therefore, the syntactic analysis of a language like Sanskrit is in

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actuality the analysis of the written form of language only. To get a feel of the living usages one has tried to draw upon the plays of various authors, but for the greater part the analysis is based on the grammar and semantics of Sanskrit.

It is true that no meaning can be conveyed fully through words only. One has always to depend on sentences. Therefore, the anlysis of syntactic structure includes not only an analysis of word-order but also an analysis of the mental attitude of the people who speak that language.

The process of analysing various percepts and drawing therefrom various concepts goes on unceasingly and it is one of the main causes of the development of a language. The grammarians of Sanskrit used this method of concepts from percepts to analyse language itself and the conclusions they arrived at are quite interesting. From the innumerable forms of verbs used in Sanskrit, they succeeded in separating the roots and suffixes and proceeded to define how all the verbal usages could be derrived from the roots enumerated by them. The roots enumeraed by Sanskrit grammarians comprise a list of some two thousand. Not all of these have been found in practical use, but this lack of availability of usage further strengthens the point already mentioned that of the difference between spoken and writeen language.

The structure of Sanskrit infinite verbs can be analysed as follows : धातु[1] (*Dhātu*) + विकरण (*Vikaraṇa*) + प्रत्यय (*pratyaya*) The विकरण when added to the धातु makes it ready for use in a sentence. The प्रत्यय serves the purpose of denoting syntactical relationship. It is on a basis of विकरण that the roots of Sanskrit verbs have been divided into ten classes. These have been named after the first धातु of each class, for example, भ्वादि (*Bhvādi*), अदादि (*Adādi*), तुदादि (*Tudādi*) etc. The first class, that is, भ्वादि takes the विकरण अ(a) to form the verbal stem. Therefore we have from √भू > भव (√ *bhū-bhava*) √पठ् > पठ (√*Path-Patha*), √पत् > पत (√pat-pata), √प्लु > प्लव (√*plu-plava*) etc. It would not be out of place to mention here that Sanskrit धातु are usually monosyllabic and comprise of one or more consonants alongwith one vowel.

The second class of roots अदादि does not take any विकरण and the प्रत्यय is added straight to the धातु. This class has usually been called the root class by western scholars. In the third class of roots. जुहोत्यादि (*Juhotyādi*) the stem is formed by reduplicating the root, for example √हु > जुहु (√*hu-juhu*), √भी > बिभी (√*bhī-Bibhī*), √युज् > युयुज (√*yuj-yuyuj*, √दा > ददा (√*div-dīvya*), √कुप् > कुप्य (√*kup-kupya*), √क्रुध् > क्रुध्य (√*krudh-krudhya*), √युध् – युध्य (√*yudh-yudhya*) etc.

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In certain cases of this group there is a tendency of elongating the initial vowel as one sees here in √दिव् > दीव्य The fifth class स्वादि *(svādi)* takes the विकरण नु *(nu)* In the strong form नु is changed to नो (no) √वृ > वृणु *(vṛi > vṛiṇu)* √क्षि > क्षिणु *(√kṣī > kṣiṇu)* √चि > चिनु *(√chi-chinu)* √आप् > आप्नु *(√āp > āpnu)* etc.

The sixth clas of roots called *(tudādi)* takes the विकरण अ like the first class भ्वादि. the difference between the first class and this class is that the initial vowel is gunated in the former while it remains the same in the latter. The stems formed from this class of roots are as follows √रुज् > रुज *(√ruj > ruja)* √लिख् > लिख् *(√likh-likha)*, √विश् > विश *(√vish-visha)*, √तुद् > तुद *(√tud-tuda)*, √मृष् > मृष *(√mṛṣ-Mṛṣa)* etc.

The seventh class रुधादि *(rudhādi)* stems are formed by the addition of विकरण न (na). In fact there are three classes of roots that take the nasal affix for forming the stem, the only difference being in vowel attached to the nasal. As already mentioned, the fifth class स्वादि takes नु, that is न् *(n)* + उ *(u)*. The Seventh class रुधादि takes न् with अ while the ninth class क्र्या*(kryādi)* takes ना *(nā)* which can be analysed as न् + आ. Therefore, there seems to be a common tendency of these classes of taking a nasal to form the stem. In the seventh class रुधादि the विकरण is added in two ways. Either it precedes the final consonants in strong forms or is simply adapted in character to the root in weak forms. So we have the form रुणध् or रुन्ध् from √रुध् *(ruṇadh, rundha < √rudh)*, युनज् or युन्ज from √युज् *(yunaj or yunja < √yuj)* etc.

The eighth class तनादि *(tanādi)* takes the विकरण उ *(u)* for forming the verbal stems. Usually the roots of this class have final न्. Therefore, the setm formed by adding उ appears very much like the stem of स्वादिगण. For example तनादि class has तनु √तन् *(tanu < √tan)*, सनु from √सन् *(sanu < √san)*, वनु from √वन् *(vanu < √van)* etc. We find the example of a stem without the nasal in the verb करोति *(karoti)*—The root is √कृ (kṛ) and the stem करु(karu) The उ is at places strengthened and wherever it is weak the क् also takes a उ and the verb from is कुरुते, कुर्वन्ति etc.

As already mentioned the ninth class क्र्यादि takes a nasal as a विकरण, ना is added to क्र्यादि roots to form the stem, e.g. √क्री > क्रीणा *(√krī-krīnā)*, √प्री > प्रीणा *(/prī-prīnā)*, √वृ > वृणा *(√vṛ > vrīṇā)*, √ज्ञा > जाना *(√jña-jānā)*, √शॄ > शृणा *(śṛi-sṛṇā)* etc.

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The tenth class चुरादि *(churādi)* is essentially different from the other nine classes because is takes the विकरण अय *(aya)* which is similar in form to the suffix used for forming causative verbs. At times scholars have treated this calss at par with the causatives. For example W.D. Whitney[2] and T. Burow[3] prefer to keep this class alongwith causatives. But one thing that marks the greatest difference between the verbs of this class and causative verbs are mostly limited to the present tense only the verbs of tenth class have their formations in all the tenses and moods with the same विकरण and the meaning conveyed by them is also not that of a causative but of a simple verb. Therefore, it only seems proper that this class of verbs be treated separately than causative verbs. The stem formed from roots are like चोरय from √चुर् *(choraya < √chur).*

The विकरण mentioned till now for forming the verbal stems in Sanskrit are usually of morphological value only. They do not add to the meaning of jthe verb. In Sanskrit, the meaning of action and fruit or effect is related to the root फलव्यापारायोर्धातु:[4] and that of person and number to the प्रत्ययcalled लिङ्, आश्रये तु तिङ: स्मृता:[5] The तिङ् suffixes are eighteen in number. There are three persons and three numbers in the two voices commonly used. These voices are known as आत्मनेपद *(ātmanepada)* and परस्मैपद *(parasmaipada)* The English term for परस्मैपद is active voice whereas that for आत्मनेपद varies from scholar to scholar. F. Kielhorn[6] calls it reflective while T. Burrow[7] perfers to call it middle. Apart from the difference in morphological characteristics of the two there is a marked difference in connotation also. The परस्मैपद may be said to be used when the fruit or consequence of the action expressed by the verbe accrues to another person or thing than the agent, whereas the आत्मनेपद is employed when the fruit or effect of the action expressed by the verb accures to the agent, e.g. करोति *(karoti, does for someone else),* कुरुते (durute, does for one's ownself), यजति *(yajati, performs sacrifice for some one else)* यजते *(yajate, performs sacrifice for one's ownself)* Though it appears that all the roots would have two forms according to the meaning signified, in actual usage one finds that there are only some roots that have free usage both in परस्मैपद and आत्मनेपद while a large section of the roots have been limited to either of the two irrespective of the meaning connoted. There is also a variation found in that some roots are used in certain tenses and moods in both परस्मैपद and आत्मनेपद while in the rest they are restricted to only one of the two : This is also evident in the use of certain prefixes as well as in some special meaning of the verb. For example, √कृ is normally used in both voices, करोति in परस्मैपद and कुरुते in आत्मनेपद but with the उपसर्ग

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(upasarga, prefixes) अनु and परा *(anu, parā)* it is used in परस्मैपद only, e.g. अनुकरोति *(anukaroti)* पराकरोति *(parākaroti)*. With the prefix उप *(upa)* it is used in आत्मनेपद only उपकुरुते *(upakurute)*. ददाति *(dadāti)* is परस्मैपद meaning 'gives' but with the उपसर्ग आ *(ā)* it means receives and is used as आदत्ते *(ādatte)*. With उपसर्ग वि *(vi)* and आ when it means to open one's mouth it is used in परस्मैपद मुखं व्याददाति *(mukhaṃ vyādadāti)*. The complete description of the usage of various verbs in the two voice requires a very detailed analysis and is a fit topic for an independent paper.

The syntactical relationship of a verb is denoted by the तिङ् suffix attached to it. A table of these suffixes is as follow :

Singular dual plural singular dual plural

third person तिप् *(tip)* तस् *(tas)* झि *(jhi)* त *(ta)* आताम् *(ātām)* झ *(jha)* second person सिप *(sip)* थस् *(thas)* थ *(tha)* थास् *(thās)* आथाम् *(āthām)* ध्वम् *(dhavam)* first person मिप् *(mip)* (वस् *(vas)* मस् *(mas)* इड् *(iḍ)* वहि *(vahiṅ)* महिङ् *(mahiṅ)*

As stated earlier these suffixes denote the number and person of the verb. The three numbers in Sanskrit are, singular, dual and plural. In कर्तृवाच्य *(kartṛpvāchya, active voice)* where the meaning of action is emphasised these suffixes relate to the doer of action, that is, कर्त्ता *(karttā, subject)*, while in कर्मवाच्य *(karmāvācya)* and भाववाच्य *(bhāvavācya)*[8] where the meaning of effect or fruit of the verb is more emphasized-the suffixes relate to the कर्म *(karma, object)* or भाव *(bhāva, action)* only. Since there is no difference in number so far as the action performed is concerned the भाववाच्य is always in the singular number while in कर्मवाच्य the number varies according to the number of the कर्म.

The कर्तृवाच्य may be expressed in परस्मैपद or आत्मनेपद depending on the type of root used, but the कर्मवाच्य and भाववाच्य are always expressed in आत्मनेपद. Both of these take the विकरण य *(ya)* to form the verbal stems and आत्म्नेपद suffix is added thereafter. Whether the passive voice is कर्मवाच्य or भाववाच्य depends on the type of verb used. A सकर्मक *(sakarmaka, transitive)* verb has कर्मवाव्य in the passive voice and the अकर्मक *(akarmaka, intransitive)* verb has भाववाच्य. Therefore, the difference in कर्मवाच्य and भाववाच्य is that of the type of roots and not of form.

Besides the purely morphological विकरण there are some that either qualify or modify the meaning of the verb. For example, the विकरण स्य *(sya)*

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is added to denote the future tense e.g. भू > भविष्य *(bhaviṣya)*, पठ् > पठिष्य *(paṭhiṣya)* etc. whereas अ is augmented at the beginning of the stem to denote the past tense भू > अभव *(abhava)*, पठ् > अपठ *(apatha)*, कृ > अकरु *(akaru)* etc.

The tense system in Sanskrit is not as clearly defined and demarcated as the moods. This may be so, because of the fact that in the absence of industrialization time had not come to play as important a role in the life of the people who spoke Sanskrit as the mode of relating one's feelings. By mood, here we mean, the feelings present in the mind of the speaker as regards the action. Whether it is a statement or a command or a request or a wish and so forth. It would not be out of place to point out here, that, by the use of different kinds of verbs a differennce is marked in the different types of sentences also. For example, a sentence can be a command or a mere statement depending on the type of verb used. रामः करोतु (Rāmaḥ karotu) is a command while राम करोति *(Rāmaḥ Karoti)* is a simple statement. Therefore, the difference in the type of syntax mainly rests on the form of verb used in a sentence. For the question sentences there is no fixed word formation and it is usually a present indicative or a simple future used with some अव्यय*(avyaya, Indiclinable)* or सर्वनाम *(pronoun)* that denotes question. At times it also depends on the intonation of the speaker. For example स किं नु खलु करोति *(sa kiṃ nu khalu karoti? what is he doing)* marks a question by the use of किं नु खलु but a sentence like स गमिष्यति *(sa gamiṣyati : will he go)* is a question because of intonation only.

There are three tenses in Sanskrit verbs present, past and future. So far as the time factor is concerned, the present tense has no other variations. Its variations are on the basis of mood only. But the past and future have been divided into two categories of अद्यतन *(adyatana)* and अनद्यतन (anadyatana). अद्यतन means that which pertains to the current day and अनद्यतन is something not related to the current day. It would be interesting to note that instead of dividing past and future into अद्यतन and अनद्यतन Sanskrit grammarians have divided time itself into two categories of अद्यतन and अनद्यतन and have then proceeded to divide these two into two again, that is, past and future. Kauṇḍabhaṭṭa in his vaiyākaraṇabhūṣaṇasāra says—कालस्तावदद्यतनाद्यतनभेदेन द्विविधः He has used the term लकार (*lakāra*) for the different conjugations of finite verbs that denote tense and five others that denote mood. The present indicative is used in लट् लकार *(laṭ lakāra)* e.g. पठति *(paṭhati)*, करोति *(karoti)*, भवति (bhavati), गच्छति (gachhati) etc. It is used to express the following.

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(a) that an action takes place

(b) take an action is going on — अयं मम सर्वोऽपि परिग्रहः पलायितुमिच्छति

(c) that an action has not been brought to a close at the time of speaking — (*ayaṃ mama sarvopi parigrahaḥ palāyitumichchhati*, my whole retiune here is wanting to run away

(d) that an action is always going and performed habitually — इहाधीमहे (*ihādhīmahe*, we are studying here)

(e) to state a natural fact — स्रवन्ति नद्यः (*sravanti nadyaḥ*, rivers flow)

(f) to state a general truth — हिमवतः गङ्गा प्रभवति (himavataḥ gaṅgā prabhavati, the ganges rises in the Himalayas)

The present may also denote what has just taken place or will take place soon, for example कदागतोऽसि. एष आगच्छमि (*kadāgatosi ; eṣa āgachchhāmi)* meaning when did you come, I came just now, कदा गमिष्यसि एष गच्छामि *(kadā gamiṣyasi : eṣa gachchhāmi)* when will you go. Here I am going.

In addition with the particle स्म *(sma)* the present also conveys the meaning usually denoted by imperfect or perfect. कस्मिंश्चिद्वने भासुरको नाम सिंहः प्रतिवसति स्मा *(kasmiṃśchidvane bhāsurako nāma siṃhaḥ prativasati sma* There lived a lion named Bhāsuraka in a certain forest).

In connection with पुरा *(purā)* without स्म the present denotes the sense of past. Here, the past form is also alternately used. पुरा इह छात्राः वसन्ति अवसन् *purā iha chhātrāḥ vasanti/avasan)* With the adverb यावत् *(yāvat)* the present gives the meaning of future नयनविषयं यावदत्येति भानुः *(nayanaviṣayaṃ yāvadatyeti bhānuḥ)* till the sun sets.

The past tense is denoted by three different लकार, the लुङ् *(luṅ)*, लङ् *(laṅ)* and लिट् *(liṭ)*, लुङ् has been termed aorist by the western grammarians, लङ् imperfect and लिट् perfect. though these three forms were intended to denote three different as pects of the past tense, with the passage of time the distinction because blurred and one was used for the other. The लुङ् and लङ् denote the past tense by taking the आगम *(āgama, augment)* अ before the root and stem while for the लिट् stem the root is reduplicated, e.g. अभवत् in लङ् अभूत in लुङ् and बभूव in लिट् At times लिट् लकार is formed by affixing आम् (ām) to the root and by adding to the stem formed in this manner the

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reduplicating perfect of either/कृ or/ अस् or / भू, e.g. आसांचक्रे (*āsāṃchakre*), आसामास (*āsāmāsa*), आसाम्बभूव (*āsāṃbabhūva*), likewise एधांचक्रे (*edhaṃchakre*), एधामास (*edhāmāsa*), एधांबभूव (*edhāṃbabhūva*) Sanskrit grammarians have distinguished between the three past tenses thus—the लुङ् simply denotes the completion of an action or it denotes the past time of the present day. The लिट् like the लङ् denotes remote past but is restricted to the use of events not witnessed by the speaker. It might be of interest to note that something performed in an unsound state of mind was also considered not to have been witnessed by the speaker. Therefore मत्तोऽहं किल बहुविललाप (*mattohaṃ kila bahu villalāpa, I cried a lot in an intoxicated state*) Here, though the speaker himself is the one who cried, since he performed the act in an unsound state of mind, लिट् has been used. The लिट् लकार is used for an emphatic denial also नो कलिंगाञ्जगाम (*no kaliṃgāñjagāma* I certainly did not go to kaliṅga).

Though लङ् should be restricted to denote remote past and लुङ् to denote recent past we find that forms of लङ् लकार अभवत् अकरोत् etc. are commonly used both for remote as well as recent past and लुङ् लकार has almost gone out of use. The अ in लुङ् लकार is deleted when used with the prohibitive particle मा, so we have the forms मा भैषी: (*mā bhaiṣīḥ*), मा कार्षी: (*mā kārṣīḥ*). The लुङ् लकार also conveys the notion that an action was performed continuously यावज्जीवमन्नमदात् (*yāvajjevamannamadāt*) he gave food all his life. As already mentioned the future has been divided into two classes- अद्यतन, near future and अनद्यतन, remote future. These two stand in the same relationship as the लुङ्. and लङ्. The affix स्य is added to the root to denote future tense. The simple future लृट् लकार denote futurity generally as opposed to that which is present or past, or it denotess on action which will take place during the current day, अद्यसभा भविष्यति (*adya sabhā bhaviṣyati*) today there will a meeting. The लृट् लकार also expresses a continuity of future action with the adverb ग्रावत् यावज्जीवमध्यापभिष्यति (*yāvajjamadhyāpayisyati*) he will be teaching all his life. It also denotes purpose, intention, desire, will etc. घटेन कार्य करिष्यन्कुम्भकारकुलं गत्वाह, कुरु घटं कार्यमनेन करिष्यामीति (*ghatena kāryam kariṣyankumbhakārakuyam gatvāha kuru ghatam kāryamanena kariṣyāmīti*) intedding to use a pot he went to the potter and said, make a pot I intend to use it.

The लुट् लकार (luṭ periphrastic future) is used for such actions as will take place after the current day or in the more remote future. The प्रत्यय ता

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(tā) is used to indicate this लकार e. g. भविता *(bhavitā)* गन्ता *(gantā)*, कर्त्ता *(karttā)* etc. श्वो भविता *(Śvā bhavitā)* it will take place tomorrow.

The rest of the finite verbs are related to mood. Firstly we have लोट् लकार *(imperative mood)*. It expresses command, prescript, entreaty, request, intitiation, wish, deliberation or enquiry, e. g. ग्रामं भवानागच्छतु *(grāmam bhavānāgcchacatu—come to the village)*, भवन्तं माणवकं भवानध्यापयतु *(bhavantam māṇavak ambhavānadhyāpayatu, we request you to teach this boy)*. It also denotes permission or intimates that an action is reasonable, e.g. कटं करोतु भवान् *(katam karotu bhavān, you may* make a mat). It denotes blessings also चिरं जीवतु *(chiramjīvatu, may he live long.)*.

The लिङ् लकार or potential as it is called in English like the लोट्, expresses a command, prescript, entreaty, request, invitation or deliberation. It is also used when the speaker expresses a desire or hope, कामो मे भुञ्जीत भवान् *(kāmo me bhuñjīta bhavān)* I hope, you will eat. It may also be used to express that somebody deserves or is fit or able to do a thing, e.g. भवान् खलु कन्यां वहेत् *(bhavān khalu kanyāṃ vahet, you deserve or are fit to marry the girl)*, भवान् खलु भारं वहेत् (bhavān khalu bhāraṃ vahet, you are fit or able to carry the load). विधिलिङ् is also used in hypothetical sense in both the antecedent and subsequent clauses when the speaker wishes to say what would happen or not happen if something else were to happen or not happen, for example, दक्षिणेन चेद् यायान्न शकटं पर्याभवेत् *(dakṣiṇena ched yayānna śakaṭaṃ paryābhavet, if he were to go to the right his eart would not be upset)*.

There exists in Sanskrit an independent verb form for blessings. This has been called आशीर्लिङ् *(āśīliṅ benedictive)* by Pāṇini. Though by the term आशीलिङ्, it seems to have something in common with विधिलिङ्, it seems to have something in common with विधिलिङ्, in actual usage it is an independent verb formation and seeing the difference in the formation of the rather than a variation of विधिलिङ्. We have the form भूयात्, जीव्यात् भू and जी respectively in आशीलिङ् and भवेत्, जीवेत् from in विधिर्लिङ्. The occurance of separate forms for आशीष, that is blessings, highlight the importance that was attached to it in that age.

There is an independent लृङ् *(lṛṅ)* for expressing the conditional. This form of verb augments an अ before the root like the लङ् and adds स्य after the root like लृट्. Therefore, it is not strange to find it being used in bypothetical

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sentences for both past as well as future tenses. e.g. सुवृष्टिश्चेदभविष्यत् सुभिक्षमभविष्यत् *(suvṛhṣṭiśchedabhaviṣvat subhikṣamabhaviṣyat, there would have been plenty of food if it had rained properly).*

After broadly analysing the meanings and usages of finite verb forms one would once again like to turn to the stems generally used to form these verbs. The लिङ्, लोट् and लङ् along with लट् are formed from the present stem. The outline of formation of present stems from roots has already been described.

The stem for future tense is formed in two different ways. The लृट् (simple future) takes स्य with the root and लुट् (periphrastic future) takes ता (tā). It is also worth noting that the विकरण इ (i) is added to some of the roots before the addition of the विकरण स्य or ता denoting future tense, e.g. भू भविष्य (लृट्) भविता लुट्) पठ् पठिष्य – पठिता but with some roots the is not added, as with लप् > लप्स्य – लप्ता. With others it is optional as with नृत् > नर्त्स्य, नर्तिष्य (लृट्) Sanskrit grammarians have classified all the roots into two classes keeping in view whether they takes an इ or not and have termed them सेट् (seṭ, those with iṭ) and अनिट् *(aniṭ, those without iṭ).* This affix is added to the root not only in future stems but in some secondary stems also.

In the past tense the formation of the stem for लिट् is essentially alike in all verbs. It is formed by reduplicating the root भू बभू, कृ > चकृ, तद् > तुतुद्.

The लुङ् is formed by seven different types of stems which fall clearly into two categories non-sigmatic and sigmatic. Of the non sigmatic types the root aorist and the aorist taking अ do not differ in their formation from the लङ् of the corresponding class, for example we have अयात् *(ayāt)* अधात् (adhāt) in the root class and अतुदत् *(atudat)* अरुहत् *(aruhat)* in the अ aorist class. We find root aorist formed from such class of roots also that take अ to form the present stem, e.g. भू of भ्वादि class takes अ for its stem in the present tense but not so in the aorist. Therefore, one has the verb form अभूत् *(abhūt)*, अभूताम् *(abhūtām)* अभुवन् *(abhūvan)*, अभूः *(abhūt)*, अभूतम् *(abhūtam)* अभूत *(abūta)* etc.

The reduplicating aorist is less closely connected with corresponding present stems and it has undergone special developments of its own, but it cannot be separated in origin from the reduplicating type of present, for example अजीजनत् *(ajījanat)*, अजीजनः *(ajījanaḥ)*, अजीजनम् *(ajījanam)* etc. The typical reduplicating vowel of this system is ई *(ī)* but there are some other forms also found.

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The sigmatic aorist differs from the other verbal stems in having the वृद्धि (vṛddhi) grade throughout the active in the singular, dual as well as the plural. The sigmatic aorist are sharply distinguished from the other classes of aorist in that there are no present or imperfect stems formed in the same way. For example one can see the conjugation of

Singular	Dual	Plural
first person	अनैषम् *(anaiṣam)* अनैष्व *(enaiṣva)*	अनैष्म *(anaiṣma)*
second person	अनैषी: *(aniṣīḥ)* अनैष्टम् *(a naiṣtrem)*	अनैष्ट *(anaiṣta)*
third person	अनैषीत् *(anaiṣīt)* अनैष्टाम् *(anaiṣtām)*	अनैषु: *(anaiṣuḥ)*

In secondary stem the verb takes some additional meaning besides its usual meaning of action and effect or fruit. But the formula of verb formation remains the same, i.e.

धातु + प्रत्यय + प्रत्यय

The धातु + प्रत्यय form the stem to which the syntactical प्रत्यय is added. The syntactical प्रत्यय of the secondary verbs remain the same as that of primary verbs. These are all essentially present formations and with certain exceptions their unflexion in other systems consists of more or less sporadic innovations. We come across four different types of secondary stems which can be broadly termed as Causative, Desiderative, Frequentative and Denominative, the last one, denominative, being formed from nouns instead of primary verbs.

The causative is the most productive of secondary conjugations. The stem is formed by adding the suffix आय to the root which normally appears in a strengthened form. In the early form of language there is a tendency of using the आय with weak as well as strong roots-the sense of causing being derived only from the strengthened forms, but in classical Sanskrit all other usages have died out and आय remains only with the strengthened root which gives the meaning of causing. In the causative the root always has गुण where it produces a long syllable, e.g. तृप् > तर्पय, वृध् > वर्धय Vṛdh>Vardhaya > *(tṛip-tarpaya)*, बुध् > बोधाय *(budh-bodhaya)*. Formations outside the present system are made more commonly from the causative than from the other forms of secondary stems. We have formations in the future tense, e.g. वर्धयिष्यति *(vardhayiṣyati)* पाठयिष्यति *(pāṭhayiṣyati)*, कारयिष्यति *(kārayiṣyati)*, गमयिष्यति *(gamayiṣyati)* etc. For the perfect the periphrastic form is used गमयांचकार, गमयामास *(gamayaṃcakāra, gamayāmāsa)*. The passive is also formed from the causatives stems, कार्यते *(kāryate)* स्थाप्यते *(sthāpyate)* etc. The simple passive for these being क्रियते *(kriyate)* स्थीयते *(sthīyate)* etc.

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The desiderative stem is formed by the means of suffix स (sa) associated with reduplication. The vowel of the reduplicating syllable is normally इ but उ is employed when that vowel occurs in the root. Therefore, we have the stems बिभित्स *(bibhitsa)* and पिपठिष *(pipaṭhiṣa)* from भिद् and पठ् respectively but युयुत्स *(yuyutsa)* from युध् *(yudh)*. A number of roots form an abbreviated stem in the desiderative in which the reduplication and the root are contracted into one syllable An example of this tendency is दिप्स *(dipsa)* from दभ् *(dabh)* meaning to injure. In the same way शिक्ष *(śikṣa)* from शक् *(śak)*, सीक्ष *(sīkṣa)* from सह् *(sah)*, धीक्ष *(dhīkṣa)* from दह् *(dah)*, ईप्स *(īpsa)* from आप् *(āp)* and so on. Nominal derivations are also formed from desiderative stems. With the addition of the vowel उ the words are used as adjectives and with आ as abstract nouns, e.g. पिपासु, पिपासा *(pipāsu-pipāsā)*, चिकीर्षु-चिकीर्षा *(chikīrṣu=chikīrṣā)* etc.

In the case of a few roots the desiderative stem has developed a special meaning as in जुगुप्स *(jugupsa)* to despise, शुश्रूष *(śśrūṣa)* to obey but in later language to look after. It is interesting to note that the nominal derivation of शुश्रूष-शुश्रूषा *(śuśrūṣā)* and शुश्रूषुः *(śuśrūṣuḥ)* still retain the sense of hearing.

The intesive is a form of the present stem which expresses intensification or repetition of the action expressed by the root. In the classical language, though permitted by the grammarians to be formed from every root, it is of infrequent occurance. The stem consists of the root preceded by strong reduplication, e.g. हन् > जंघ *(han-jaṃgha)* कृ > चर्कर (kṛi-charkara), नृत् > नरीनृत् *(nṛit-narīnṛit)*. There exists another type of intensive formation which reduplicates in the same way as above but forms its stem by adding य suffix and is conjugated exclusive in the आत्मनेपद, e.g. दीप् > देदीप्य – देदीप्यते *(dīp-dedipya-dedīpyate)*, दोधूय>दोधूयते *(dhū-dodhūya-dodhūyate)*, मृज् > मर्मृज्य – मर्मृज्यते *(mṛj - marmṛjya - marmṛjyate)* etc.

Denominative verbs are those that are formed on the basis of a noun stem. It is a formation in which the verbal stems continue to be made from the nouns existing in the language. The suffix used for forming the stem is य. These words usually give the meaning of 'acts like' or 'makes', for example वृषण्य > वृषण्यति *(vṛiṣaṇya-vriṣaṇyati)* acts like a male, पुत्रीय > पुत्रीयति *(putrīya-putrīyati)* acts like a son, छात्रीय > छात्रीयति *(chātrīya-chātrīyati)* behaves like a student, कलुषय > कलुषयति *(kaluṣaya-kaluayati)* makes turbid. Form outside the present systems from denominative stems occur with utmost rarity.

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Appendix

अकर्मक	intransitive
अद्यतन	pertaining to the current day
अनद्यतन	pertaining to a time other than the current day
अव्यय	indiclinable
आगम	augment
आत्मनेपद	reflective / middle voice
आशीर्लिङ्	benedictive
उपसर्ग	prefix
कर्ता	subject
कर्तृवाच्य	active voice
कर्म	object
कर्मवाच्य	passive voice
धातु	root
परस्मैपद	active voice
प्रत्यय	suffix
फल	effect
भाव	action
भाव वाच्य	passive voice
लट्	present indicative
लिट्	perfect
लुट्	periphrastic future
लृट्	simple future
लोट्	imperative
लङ्	imperfect
लिङ्	potential
लुङ्	aorist
लृङ्	conditional
विकरण	affix
व्यापार	action
सकर्मक	transitive
सर्वनाम	pronoun

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SENTENCE STRUCTURE AND THE COGNITIVE REPRESENTATION OF THE ACCUSATIVE CASE ENDINGS

Achyutananda Dash

Śābdabodha is the cognitive structure represented by verbal communication. The cognitive structure can be formalized in PSV model that I have argued elsewhere.[1] *Śābdabodha* is of two types depending upon the simplicity and complexities of its structures. One may obviously think that a simple sentence may generate a *śābdabodha* of simple structure whereas a complex sentence may generate one of complex structure. But it is not always true. We know from the primary grammar that 'a sentence which has only one finite verb in it is called a simple sentence.' A complex sentence on the other hand is defined as 'a sentence made up of a main clause and one or more subordinate clauses is called a complex sentence'. Cardona also thinks in the same line for the sake of Pāṇinian derivation. However, thinking from *śabdabodha* point of view the simplicity and complexities of the sentence structures can be defined otherwise. A simple sentence broadly speaking may be called *samānādhikaraṇa-vākya* (a sentence where all *padas* are found in one and the same case endings). And on the contrary a complex sentence may be called *vyadhikaraṇa-vākya* (a sentence where the *padas* are found in dissimilar case endings). Gadādhara, the author of Vyutpattivāda (VV) though does not openly speak of this type of classification of the sentences, still his approach in the analysis of *śābdabodha* very clearly indicates that he favours this type of classification. He classifies the 'relations' in the very beginning of his VV into two categories : (a) *abheda* 'identity' and (b) *bheda* 'any relation other than identity'.[2] We know that the 'relation' plays the vital role in causing either the simple or the complex sentential cognitive structure. Here taking a clue from the classification of the relations into two, the commentators classify *śābdabodha* into two categories : (a) *abhedānvaya-śābdabodha*, and (b) *bhedānvaya-śābdabodha*.[3] This classification gives us a further clue to think of classifying the *śābdabodha* into (a) having a simple structure and (b) having a complex structure. For clear understanding of *śābdabodha* we need to understand the sentence structure in Sanskrit.

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Sentence Structure in Sanskrit

George Cardona,[4] one of the outstanding Pāṇinīyas of our time, formalizing the sentence structure in Sanskrit gives the following formula, which I think is relevant here. The formula is :

(a) $(N\text{-}E^n)_P \ldots (V\text{-}E^V)_P$

That is, the sentences consist of related *padas* (p)[5] in which nominal endings (E^n) and verb endings (E^v) respectively follow nominal and verbal stems (N, V) whose meanings bear stateable relations with each other. Strings of this type are themselves derived from more abstract ones of the type.

(b) $N\text{-}E^n \ldots V\text{-}L$

In which L-affixes follow verb bases. Posited strings or the utterances of $N\text{-}E^n \ldots V\text{-}L$ type can be *simple* or *complex*. Cardona further says that the stems or 'presuffixal base elements' (*aṅgas*[6]) in respects of endings are also *simple* or *complex*, so that (A) can be rewritten as :

(c) $([[B^{\dot{n}}]_a\ (A^f)]_a\text{-}E^n)_p \ldots ([[B^v]_a\ (A^v)]_a\text{-}E^v)_p$

A simple stem with respect to a nominal or verbal ending is merely a nominal or verbal base (B^n, B^v). A complex stem in respect of a nominal ending consists of a nominal base and a feminine affix (A^f). A complex stem with respect to verb ending consists of a verb and one of a group of affixes, including *ŚaP* which Pāṇinīyas call *vikaraṇa* (A^v). It may be pointed here that the Naiyāyikas in general and Gadādhara in particular neither take cognisance of the complexities of the stem as has been given here while dealing with the linguistic understanding.[7]

Cardona further gives different conditions/circumstances where affixes are introduced by Pāṇini. Those can be listed as bellow :

(i) Affixes are introduced under meaning conditions and cooccurrence conditions, for intance in the *pada : 'pacati'*, *ti* is introduced after the B^v *pac* in the meaning condition 'agency' and 'singularity'.

(ii) An affix treated as signifying a particular meaning is introduced after a given unit on condition that this meaning is to be signified. For instance in the *pada : 'odanam'*, *am* is introduced after the B^n *odana* on the condition that the meaning *karman / karmatva* (object / objectivity) is to be signified.

(iii) An affix treated as cosignifying a meaning is introduced after a unit on condition that, this be used in a meaning to be cosignified by the affix. For instance, in the passive form *pac-ya-te* where *yaK* is introduced after the B^v *pac* to cosignify the meaning

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objectivity or object (*karmatva / karman*) being signified by *te* the E^v in passive construction.

(iv) An affix may also be introduced to a given item on condition that, this occur with another item. For instance *ŚaP* in *pac-a-ti*, [P. 3.1.68], *ŚyaN* in *div-ya-ti* [P. 3.1.69], *Śnu* in *su-no-ti* [P. 3.1.73] *Śa* in *tud-a-ti* [P.3.1.77].

(v) Some affixes are also introduced by Pāṇini as totally redundant elements. For instance, the *taddhita* suffixes like *tasiL* P.5.3.7][8] or *traL* [P. 5.3.10][9], where these affixes do not signify any meaning conditions. They simply are introduced optionally under the same meaning conditions being signified by the fifth and the seventh triplets (case endings) respectively.

Cardona's approach is to explicate the Pāṇinian derivational system exhaustively in his book : *Pāṇini—His Work and its Traditions*, Volume one, (Second revised and Enlarged Edition). The remarkable thing here is that though he is not dealing with *Śābdabodha*, almost everything that is required for it is noted meticulously in this work. In other words Pāṇinian procedure of derivational system is so complete and comprehensive that that hardly leaves any scope for misconceiving the sentience structure that may result in improper communication. The sentence structure is communicative only when it conveys exactly the same idea that the speaker intends to express through verbal utterance. Rather the speaker first of all translates his/her idea/thought into sentence structure and then when the same sentence being heard transmits the same idea/thought into the listener's mind. This happens in accordance with an integrated technical procedure that has two parts and accordingly two names in two systems, one is called derivational procedure in Pāṇinian system and the other is called knowledge representation procedure or *śābdabodha-prakriyā* in the system of Nyāya. The first part ends in deriving at a grammatically correct sentence and thus Bhartṛhari says *"sādhutva-jñāna-viṣayā saiṣā vyākaraṇa smṛtiḥ"*. The second part, however, starts from where the grammarians finish and thus we may appropriately say :

"vākyārtha-jñāna-viṣayā nyāya-vidyā pracakṣate".[10]

Formalization of *Śābdabodha-Prakriyā* in *Navya Nyāya*

Thus accordingly the *śābdabodha* can be classified into two as : (a) having a simple structure and (b) having a complex structure. The simple structure of the cognitive episode (*śābdabodha*) following Cardona's approach of sentence structure can be formalized as :

(c) $(M\text{-}B^n)_p \ldots (R^a)_s \ldots (M\text{-}B^n)_v$

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A simple structure of the linguistic understanding will have the relation of identity (R^a=the relation *abheda*) in between the meanings of two nominal. The first $M\text{-}B^n$ is considered as the P (*prakāra*=qualifier) and the second / the last $M\text{-}B^n$ is the V (*viśeṣya* = the qualificand) and R^a is the relation *abheda* technically known in the system as *saṁsarga* (S).

The complex structure of the linguistic understanding can be formalized as :

(e) $(M\text{-}B^n)_p \ldots (R^b)_s \ldots (M\text{-}B^n)_v$

(f) $(M\text{-}B^n)_p \ldots (R^b)_s \ldots (M\text{-}B^v)_v$

A complex structure of the linguistic understanding will have any relation other than identity (*bheda*) $[(R^b)_s]$ in between the meanings of at least one nominal base and a verbal base or another nominal base. It need to be noted here that the *bheda* relation between $M\text{-}B^n$ and $M\text{-}B^n/M\text{-}B^v$ is possible only through $M\text{-}NE^n$ i.e. meaning of the nominal endings. Sometime the *bheda* relation becomes effective through the meaning of an indeclinable (*nipātārtha*). In other words, the *bheda* relation necessarily has to be an indirect relation between $M\text{-}B^n$ and $M\text{-}B^n$ or $M\text{-}B^v$. The complexities of the cognitive structure would also arise on account of the complexity of the *bheda* relation which could either be consisting of one or more properties of the relation itself or which could be a chain relation. We are not interested to go into further details of this issue here because that is not the aim of this presentation.[11]

Gadādhara refers to these basic principles of *śābdabodha* while discussing on the *bhedānvaya-śābdabodha* in his VV. He says : "*bhedānvaya-bodhaś ca prātipadikārtha-dhātvarthayoḥ pratyayārthena kvacin nipātārthena ca samam eva jāyate na tvanyena*", i.e., two (or more) word-meanings denoted by at least one nominal base (B^ns) and one verb base (B^vs) can be related through a relation other than the relation 'identity' (*bheda-saṁsarga)* either through the meaning of the nominal case endings ($M\text{-}NE^n$) or through the meaning of an indeclinable (*nipātārtha*).[12] In other words, two (or more) word-meanings denoted by two (or more) nominal bases (B^ns) can be related through the cognitive relation 'idenetity' (*abheda*) directly. This is the very foundation of Gadādhara's analysis of *śābdabodha* in VV. Therefore we can assume that his VV can be vertically divided into two parts *a-bhedānvaya*-section and *bhedānvaya*-section. Theoretically speaking he takes up examining both these sections in the Introduction to VV known as *Prathmā-kāraka*, the term otherwise cannot be technically justified. Individual and intrinsic issues on *bhedānvaya-śābdabodha* has been taken up by Gadādhara from *Dvitīyā-kāraka* onwards, because, *bheda* relation does not refer to a single relation. It means all relations other than the relation *abheda*

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(identity)?. In this paper we aim at examining the semantic representation of the second triplets of case-endings (*dvitīyārtha*) as has been proposed by Gadādhara in compare and contrast to that of the *Vaiyākaraṇas*.

Only thing we need to remember here is that as and when the relation is 'identity', the *śābdabodha* will be of simple structure and if the relation is any relation other than 'identity', then the *śābdabodha* will be of complex structure.

For instance, let us consider the sentence in Sanskrit like :

(1) *'Caitraḥ pacati'*

Caitra cooks.

Grammatically speaking this is a simple sentence. However speaking from the *śābdabodha* point of view this gives rise to a complex cognitive structure. The *śābdabodha* we get from this sentence is "*pākānukūla-kṛtimān caitraḥ*" (i.e., Caitra possesses the effort conducive to cooking). The cognitive structure can be formalized as : '{(P-S-VP)-S-V}'. This can also be represented otherwise, incorporating the cognitive elements (*jñāna-viṣaya*) into the schematic structure like this : $\{(P_p\text{-}S_a\text{-}VP_k)\text{-}S_a\text{-}V_c\}$. Here, the subscript '$_p$' to P stands for *'pāka'* which is the qualifier = *prakāra*. The subscript '$_a$' to S stands for *'anukūlatā'* (conducive-ness), the subscript '$_k$' to VP stands for *'kṛti'*, the meaning of the *ākhyāta-pratyaya* (the verbal suffix), which plays a double role as P to V_c and as V to P_p, at one and the same time. This explains the partial sentential cognition (*khaṇḍa-śābdabodha) viz. 'pākānukūlā kṛtiḥ'* which is related to *Caitra* by the relation *ādheyatā* or *āśrayatā* (superstratum-ness or locus-ness), which is the main relation in this *śābdabodha*. This has been represented by '$S_{\bar{a}}\text{-}V_c$'. Here, the subscript '$_{\bar{a}}$' to S stands for the relation *'ādheyatā'* or *'āśrayatā'* (superstratum-ness or locus-ness), and the subscript '$_c$' to V stands for *'Caitra'*, the chief qualificand (*mukhya-viśeṣya*) in this cognitive structure. Thus, this is a complex cognitive structure and the schematic representation is in the form of $\{(P_p\text{-}S_a\text{-}VP_k)\text{-}S_{\bar{a}}\text{-}V_c\}$. This *śābdabodha* is called *bhedānvaya-śābdabodha,* for the relations apparent are *'anukūlatā'* (conducvie-ness), and *'āśrayatā'* (locus-ness). These are different from *'abheda'* (identity). These two relations present in this *śābdabodha* are apparent through *saṃsarga-maryādā*, because these relations are only 'appropriate' relations that the syntactico-semantic principle (*saṃsarga-maryādā)* can represent here. Needless to say that, since this does not represent an *abhedānvya-śābdabodha,* therefore, it is not a *śābdabodha* of simple structure but complex structure.

Well, it is evident from the above explanation that the sentential cognitive structure makes a structure complex only when there is more than one relation apparent through *saṃsarga-maryādā*. It is therefore we can

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note down the principle that *'if and only if a simple relation appears through saṃsarga-maryādā giving rise to a śābda-bodha then only it will called a śābdabodha of simple structure'*. As has been stated above that the *sāmānādhikaraṇya* type of sentential constructions represent *abhedānvaya-śābdabodha*. Prof. J.N. Mohanty calls this as 'identity sentences'.[13] The *sāmānādhikaraṇya* type of sentence construe : (a) adjective and substantive, (b) subject and predicate, (c) two substantives in apposition, and (d) adverbial clauses.

For instance let us see the following Sanskrit Sentences :

(2) *Vedāḥ pramāṇam,* 'Vedas are authoritative'.

(3) *pitaraḥ devatāḥ,* 'Fore-fathers are gods'.

(4) *nīlo ghaṭaḥ,* 'The pot [is] blue'.

(5) *stokaḥ pākaḥ,* 'Slightly cooked'.

Gadādhara has taken all these usages into consideration in his demonstration of *abhedānvaya-śābdabodha* in the first half of the *Prathamā-kāraka* of this Vyutpattivāda. All these sentences are *samānādhikaraṇa* type of constructions (though their gender and case endings differ sometime) in both, the adjective and the substantive. Thus, these sentences represent *abhedānvaya-śābdabodha* where *abheda* 'identity' appears as the relation through *saṃsarga-maryādā.* On the contrary the *vyadhikaraṇa* sentence representing *bhedānvaya-śābdabodha* that has a complex cognitive structure as far as its *śābdabodha* is concerned.

As we have already stated in earlier that all the traditional schools have accepted Pāṇini's aphorisms for the definition of any *kāraka* in general and the *karman* in particular. However, they differ only on interpreting Pāṇini's intention on the level of semantic representations to justify *śābdabodha*. Moreover, the interesting point that has hotly been debated upon by the grammarians and the logicians that whether the case endings are semantically valid or not. According to the grammarians, the second triplets of the case markers are used when a *karma-kāraka* (a *grammatical object,* as has been defined by Pāṇini) is to be expressed (if and only if the same has not been expressed by any other linguistic elements in the sentence). They are of the opinion that the second triplet of the case marker is not necessarily/ strictly used as far as the semantic definition of *karma-kāraka* is concerned. However, the logicians opine that the accusative case-marker i.e., *am, auṬ, Śas* express *karmatva* (object-hood/objectivity) and thus they could be considered possessing semantic validity. They strongly propose that Pāṇini's definition of *karman* is an *anvartha-saṃjñā* (meaningful designation) and they always try to explain every instance of accusative case marker accordingly. On the contrary, the grammarians emphasize Pāṇini's

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description as a technical device, independent of strict semantic correspondence. They say Pāṇini has given the label of *karma-kāraka* and *dvitīyā* is used when a grammatical *karman* is to be expressed. It of course, do not necessarily have entire semantic relevance to the given *karma-saṃjñā*. Simply speaking, it is not the case that, wherever there is a *karma-saṃjñā* there is a *karman* (object) is to be understood strictly and semantically.

To illustrate their differences with example we may take the following instance :

(6) *vaikuṇṭham adhiśete viṣṇuḥ*

vaikuṇṭha $_{\text{Acc.}}$ adhiśīṅ-$_{\text{v (Pres. 3rd sg)}}$ viṣṇu $_{\text{Nom.}}$

Hari sleeps in Vaikuṇṭha.

(7) *vaikuṇṭhe śete viṣṇuḥ*

vaikuṇṭha $_{\text{loc.}}$ śīṅ-$_{\text{V (Pres. 3rd sg)}}$ viṣṇu $_{\text{Nom.}}$

Hari sleeps in Vaikuṇṭha.

Here according to the school of grammar the suffix *am* is added to *vaikuṇṭha* in (6) to express *ādhāra* (location), whereas *Ni* is added to the same stem in (7) to express *ādhāra* (location), but not *īpsitatama* or *karman* (the most desired object). The reason is Pāṇini has just given the label of *karman* by the aphorism *'adhi-śīṅsthāsām karma'* (P. 1.4.46), i.e., the locus in the case of the verbal base *śīṅ*—'to sleep', *sthā*—'to stay', *ās*—'to sit' when preceded by the prefix *adhi-*, get the designation *karman*. Therefore, the accusative case suffix *am* is added to *vaikuṇṭha* by the aphorism *"karmaṇi dvitīyā"* (P. 2.3.2) to express a grammatical object. But a section of the *naiyāyikas* on the other hand say that the accusative case marker *am* which has been added to *vaikuṇṭha* in the present example must mean *karman* but not *ādhāra*, as *karman* has been semantically defined. Thus, there is a contradiction between the views of *naiyāyikas* and grammarians. Gadādhara however justifies Pāṇinian approach to this problem[14] and therefore according to my assessment he is fairer than many other Naiyāyikas on such issues.

Pāṇini on the meaning of Accusative case marker

Pāṇini, by the aphorism *"karmaṇi dvitīyā"* (2.3.2) states that the accusative case marker is used after a stem (*prātipadika*) to express a *karma-kāraka* if and only if the same is not being expressed otherwise. Gadādhara referring to Pāṇini says : *"karmaṇi dvitīyā ity anuśāsanāt karmatvam dvitīyārthaḥ"*, i.e., 'the meaning of the accusative case ending is the state of being *karman* as it is stated (in the aphorism) *"karmaṇi dvitīyā"* (P. 2.3.2)[15]. So far there is no dispute between the Naiyāyikas and the Vaiyākaraṇas. The difference of opinion comes only when they define the nature of *karman* objectively.

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The obvious question therefore is 'what is the definition of *karman*'? In Pāṇini's *Aṣṭādhyāyī* we find as many as 10 aphorisms defining *karman*.[16] Some of the *sūtras* define the *karman* that is semantically justifiable whereas some *sūtras* define the *karman* only technically that just has a syntactic role to play. The semantic definition of *karman* offered by Pāṇini is "*kartur īpsitatamam karma*" (P. 1.4.49). Literally it means 'that which is most desirable to be obtained by the agent is (called) *karman*'. The neo logicians however, reduce the logical definition of *karman* from the above *sūtra* as : *kriyājanya phalaśāli*, i.e., the substratum of the result of the action (*kriyā*) is *karman*. *Kauṇḍabhaṭṭa* echoes the same thing saying "*kriyājanya-phalāśrayatvena karmaṇa eva katur īpsitatamatvāt*[17]" i.e., it is through the possession of the result produced by the action, the object becomes the most desired to the agent. For instance.

(8) *Devadattaḥ grāmam gacchati*

Devadatta $_{\text{Nom.}}$ grāma $_{\text{Acc.}}$ gam- $_{\text{V (Pres. 3rd sg)}}$

Devadatta goes to village.

In this sentence, what is most desired object by the agent Devadatta is 'reaching' the village. Here actually what happens anew is the contact of Devadatta with the village, which is the result of the action. In other words, it is the *contact* (*samyoga*) of Devadatta that takes place in the village due the action. Therefore, the substratum (*āśrayatā*) that is produced by the contact is said to be meaning of the accusative case ending. Let us examine the *śābdabodha* of this sentence that is accepetable to the grammarians :

"*ekatvāvacchinna-devadattābhinna-kartṛko vartamāna-kāliko grāmaniṣṭha-saṃyogānukūlo vyāpāraḥ*",

i.e., the activity favourable to the result namely the contact residing in the village, which (the activity) being performed at present time (and), whose agent is none other than Devadatta, qualified by oneness.

The question is *why* and *how āśrayatā* is to be accepted as the meaning of the accusative case-ending? Let us examine the reasoning given by the neo-grammarians first and subsequently the revision or imporvement over that by the neo logicians. According to the grammarians, both the transitive and intransitive roots or verbal bases (B^V) dentoe result (*phala*) and action (*vyāpāra*). Kaurṇḍabhaṭṭa says '*phala-vyāpārayoḥ dhātuḥ*' i.e., 'a verbal base denotes *phala* as well as *vyāpāra*'.[18] Therefore, in the definition of *karman*, i.e., *kriyājanya-phalaśrayaḥ*', both the *kriyā* (action) and the *phala* (result) are available from the (B^V) and *janyajanakabhāva-sambandha* (the relation namely, the producer and the produced) is obtained by the semantico-syntactic principle technically called *saṃsargamaryādā*.[19] The only thing finally that

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comes as the core meaning of *karman* is *āśraya* (the substratum). Thus, the new grammarians as well as the *navya-naiyāyika* say that the meaning of the accusative case ending is *āśrayatā*. There is a principle, that is acceptable to all (*sarvatanta-siddhānta*) : *anayalabhyaḥ śabdārthaḥ*, i.e., '(in one and the same construction), *that* is considered to be the meaning of a word (phonetic unit) which can not be obtained from elsewhere' is applied in such situations. Conversely speaking, that alone can be the meaning of a word, which can not be available from any other linguuistic element in the same sentence. Thus the grammarians hold that, the meaning *āśrayatā* is the denoted meaning of the accusative case endings.

Kauṇḍabhaṭṭa, thinks that all the definition of *karman* as has been given by Pāṇini (P. 1.4.49-51) can be justified by the above newly coined definition. He says, *'kriyājanya-phalāśrayaḥ* is common to the domain of 'desirability' (P. 1.4.49) and 'undesirability' (P. 1.4.50). He argues that the 'desirability' and 'undesirabiltiy' of the objects are not the denoted meanings of the accusative case markers, simply because, they do not reveal the semantic significance of *karman*.

For instance let us consider a couple of sentences like :

(9) *odanam bhuṅkte* (He/She eats rice.)

(10) *viṣam bhuṅkte* (He/She drinks poison.)

Here both *odana* (rice) and *viṣa* (poison) are being eaten. The desirablitity and undersirability cannot be justifiable without taking the 'intention' of the speaker as well as the 'situation' into account. Thus, the understanding of these sentences would arise following a common technical method, which would not give any emphasis on the desirability and undersirability.[20] Therefore, Kauṇḍabhaṭṭa and other grammarians in the school of *navya-vyākaraṇa* think that *'kriyā-janya-phalāśrayaḥ karma'* (the substratum of the result that is produced by the action, is the *karman* (object).

Neo-Logicians on *karmatva* theory

The concept of *karman* is comprehensively explicated in many ways of interpretations and expositions of Pāṇinian aphorisms and the philosophical implications of the same by *naiyāyikas*. They no doubt, have played a leading role in developing the theories in a multi-dimensional way. Their contribution on any matter that is related to the linguistic understanding and explaining the *śābdabodha* in general and that of the *kāraka* theory in particular is certainly laudable. Therefore, here we would like to examine some of their views on the nature of *karman* and the semantic representation of the accusative case endings.

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(a) *karaṇavyāpāryatvam karmatvam*

Some ancient scholars define *karmatva* as : *karaṇavyāpāryatvam karmatvam,*[21] i.e., 'the state of being that which is involved in of the activity produced by the instrument (*karaṇa*) is *karmatva* (the state of being object). Here *karaṇavyāpāryatvam* can be paraphrased in Sanskrit again as *karaṇa-vyāpārāśrāśrayatvam,* i.e., the state of being the possessor of the activity produced by the instrument. For example :

(11) *dātreṇa dhānyam lūnāti,*

(He/She cuts paddy with a sickle).

Here a sickle causes the activity, namely cutting, and the possessor of such activity is paddy itself; thus the paddy (*dhānya*) is *karman* in this sentence. Bhavānanda has rejected this view on the ground that this definition of *karman* will be over applicable to the *karaṇa* in the sentences like :

(12) *hastena dātreṇa dhānym lūnāti,*

(He/She cuts paddy with a sickle with his hand).

Here *dātra* (sickel) is the direct instrument in cutting paddy, but at the same time since *dātra* is set into motion by the action of the head. Thus, being the possessor of the activity produced by the hand, which is an instrument for cutting paddy, the *dātra* becomes the main instrument. Therefore, if the above definition of *karman* (a) is accepted then the *dātra* itself may get the designation *karman,* which is highly undesirable. Since this definition suffers from the anomaly of *ativyāpti* (over application), and thus this definition of *karman* is unacceptable.

(b) *kriyājanyaphalaśālitvam karmatvam*

To avoid the anomalies as has been pointed out above the *standard theory* of *karman* is given as stated in (b). This means, the state of being the possessor of the result produced by the action is *karmatvam* (the state of being an object)'.

Though this is the general and standard definition of *karmatvam* given and accepted in the school of *navya nyāya,* still there are some objections raised against this definition. They are : (a) In the example :

(13) *caitraḥ prayāgataḥ kāśīm gacchati*

(Caitra goes to Kāśī from Prayāga),

Kāśī, being the substratum of the result of the action going namely '*vibhāga*' (speparation) from Prayāga, Prayāga itself may get the designation *karman,* which is the point of departure (*apādāna*). Which is highly undesirable. The other problem may be raised that : (b) The agent Caitra

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may also get the designation *karman* being the possessor of 'contact' (*saṃyoga*), because *'saṃyogaḥ dviniṣṭhaḥ'* (the contact resides in both, the object Kāśī as well as Caitra) being bi-residential.

The *naiyāyikas* very tactfully avoid these difficulties, modifying the definition of *karman* with some adjectives. In the first case (a), they modify the definition of *karmatva* saying : (Bi.) *'parasamaveta-kriyājanya-phalaśālitvam karmatvam'* i.e., 'the state of being *karman* means the state of possessing the result produced by action, which inherits in something other than that which is to be called *karman*. Here the word *para* in the conditional clause *parasamavetatva* means that which is other than the object (i.e., *karmatvena abhipretāt paraḥ = bhinnaḥ*). This can be called as *the extended standard theory* of *karman*.

This in (13) the contact with Kāśī with Caitra is not produced by a person other than Caitra, the agent. Moreover, by the modification of the definition of *karman*, namely by adding *parasamaveta*, there would not be the scope of any incorrect use as :

* *Caitraḥ caitram gacchati*

Caitra goes to Caitra, or

* *Caitraḥ svam/ātmānam gacchati*

Caitra goes to himself.

To remove the second difficulty the definition of *karman* the other definition of *Kamman* is suggested as :

(c) *dhātvarthatāvacchedaka-phalaśālitvam karmatvam*

The state of being the abode of the result, which is the delimiting factor of the meaning of the verbal base, is *karman*.

Here since it is conditioned that the principal meaning of the verbal base name by the going is delimited by the result (*phala*), there would not be any over application of the definition of *karman* to the point of departure, namely Prayāga in (13).

To be more specific, we may point it out that the *karman* is directly dependent on the action and the result denoted by the verbal base. The verb *gam*–'to go' denotes *'uttaradeśa-saṃyogānukūla-vyāpāraḥ'* (an activity leading to the conjunction with a subsequent point). But the *vibhāga* is not included in the meaning of the verbal base *gam*-. Therefore, Prayāga although is the substratum of *vibhāga* yet it can not be called *karman*, since *vibhāga* is not the *dhātvarthatāvacchedaka-phala* (the result that delimits the meaning of the verbal base) presently the verbal base *gam*-. This can be called as *the revised extended theory* of *karman* in the school of Nyāya.

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In this way, though all the difficulties can be removed, still one can raise an objection against this definition of *karman.* That is, this definition can be over-applicable in the case of a contact brought about by action belonging to different things and approaching towards one another (*ubhaya-karmaja-saṃyoga-sthalam*). For instance :

(14) *mallo mallam gacchati*

A wrestler goes to a wrestler.

Since, such usages are common and acceptable, the above said definition may be over-applicable in an extended usage like :

(14a) **malla ātmānam/svam gacchati,*

The wrestler goes to oneself/himself.

Here (14) is repeated just by changing the second identical noun by the reflexive pronoun in (14a).

In reply to all these objections as has been raised above, the definition (b) is modified as :

(d) *tat-tat-kriyānadhikaraṇatve sati tat-tat-kriyāvacchedaka-phala-śālitvam tat-tat-kriyā-karmatvam*

This means 'not being an abode of a particular action, but being the abode of the result, which distinguishes that particular action is called *karman'*. In other words, one and the same doer cannot have two different syntactic labels, but two different items can have two different *kāraka* titles. This is *the exclusive standard theory* of *karman* that is applicable to each and every individual instance of object which is free from all sorts of technical difficulties as have been pointed out above.

What does the Second Triplets of Case-markers represent?

These definitions of *karman* make the meaning of accusative case markers clear. Let us see what exactly they represent.

(i) phalam dvitīyārthaḥ

We have seen that P. 2.3.2 says that the meaning of the accusative case ending is *karman.* However, the neo school of *Nyāya* and *Vyākaraṇa* differ on the meaning of the accusative case ending depending upon the semantic representation of the sentence construction as has been narrated above. The old school of Nyāya holds *'phalam dvitīyārthaḥ'*, i.e., the result of the action is the meaning of accusative case ending (*dvitīyā*). This is discussed elaborately by Gadādhara in his Vyutpattivāda.[22] The main reason to accept the *phala* (result) as the meaning of *dvitīyā* is because of the convention of accepting only *vyāpāra* as the meaning of the *dhātu* (the verbal base).

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Gadādhara says : *"vyāpāra-mātrasya dhātvarthatvāt"*[23] i.e., the action is the only meaning of the verbal base. Bhavānanda also says : *'vyāpāra eva vā tat-tad-dhātor arthaḥ'*,[24] i.e., the action is the only meaning of the verbal base.' If 'action' (*vyāpāra)* is accepted as the only meaning of the verbal base, then naturally the meaning of accusative case ending is to be *'phalam'* according to the principle *"ananya-labhyaḥ śabdārthaḥ"*. Thus Gadādhara says : *'kriyā dhātuta eva labhyate, janya-janaka-bhāvasya ca vinaiva padārtham saṃsarga-maryādayā bhānam saṃbhavatīti phalamātram karma-pratyayārthaḥ'*[25], i.e., the action is obtained from the root and the relation namely *janya-janaka-bhāva* (the producer and produced), not being obtained by any linguistic unit in the sentence, obtained by the principle of relation namely *'saṃsarga-maryādā'* (and) thus, only *phala* (result) remains to be the meaning of the accusative case ending. To avoid the usage like.* *'Caitraḥ caitram gacchati'* the definition of *karman* is to conditioned by *'parasamaveta'* (existing in the other than the *karman*-designate). Thus accordingly the extended standard theory of *karman* be accepted in this context i.e., *'parasamaveta dhātvarthatāvacchedaka-phalaśālitvam karmatvam'*, i.e., 'the state of being the abode of the result, which resides in other than that which is a *karman* designate, and which is also the delimiting factor of the meaning of the root is *karman*. The term *para* in *parasamaveta* is explained further as *'anyonyābhāva-pratiyogitāvacchedaka-tvam'*,[26] i.e., 'the state of being the delimitor of the counter positive of the mutual absence.' This is accepted as to be *'kriyānvayi'*, being related to the action (*kriyā*). The term *anyonyābhāva-pratiyogitā* is further explained as *bheda-pratiyogitā* and this is finally treated as the meaning of *dvitīyā* (accusative case ending). Here the *bheda-pratiyogi* (the counter-positive) is *kriyāvān*, meaning thereby, the agent and thus, the *bheda-pratiyogitā* (the counter-positiveness) is viewed as being residing in the agent. The delimitor in this case is the 'action'. Therefore, the *karman*, namely village is related to *bheda* which is part of the meaning of the *bhedapratiyogitā*, through the relation called *'ādheyatā'* (locus-ness). In the same manner, the other-meaning of the accusative case endng, namely *phala* is also related to the village by the same relation i.e., *ādheyatā*. Thus finally we get the *śābdabodha* of (8) is *'grāmarvṛtti-saṃyogānukūla-grāmavṛtty-anyonyābhāvaprati-yogitāvacchedaka-gamanānukūla-kṛtimān devadattaḥ'*, i.e., 'Devadatta, (the agent), possessing volitional effort producing activity of going, which is the delimiting factor of the counterpositive-ness of mutual nagation, which resides in the village and which (the activity) produces conjunction abiding in the village'. Thus, we can avoid the undesirable usage like : '* *Caitraḥ caitram gacchati*' or '**Caitraḥ svam gacchati*'.

(ii) Ādheyatvam dvitīyārthaḥ

The *phalam* (the result) is considered to be the meaning of the accusative

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case ending on the ground that the meaning of the root is only *vyāpāra* (action). But the meaning of a root is accepted broadly as the action being delimited by the result (*phalāvacchinna-vyāpāraḥ dhātvarthaḥ*). This was a broad consensus arrived at by the *śāstra-kāras* (in the school of *Nyāya* and *Vyākaraṇa*), though they have their independent views on different theories many a time showing contradictions. The main reason on arriving at this consensus is that if only *vyāpāra* (action) is accepted the only meaning of each and every verbal base irrespective of being transitive or intransitive, will be synonymous, which is highly undesirable.[27]

The logicians agree with the grammarians as far as the meaning of the accusative case suffix of the assertive sentence is concerned. That means, they have no objection in accepting *āśrayatva* as the meaning of the accusative case suffix in the sentences other than the negative sentences. Because there will be a technnical difficulty in accepting *āśrayatva* as the meaning of the accusative case suffix. The technical difficulty arises due to the semantico-logical principle :

> '*pratiyogy-abhāvānvayau ca tulya-yoga-kṣemau*'[28], i.e., 'the relation of the counter-positive and that of the absence will be homogeneous in all respects'.

Explaining this principle Matilal (1968 : 152) says :

> "To put it simply, we can say that given the fact that *x* is cognized to be absent from *y* with respect to a relation *z*, and given the fact that, if *x* had been in *y*, *x* would have been cognized to occur in *y* by such a relation *z*, then *z* is the limiting relation with respect to the absence of *x*. Thus to say that *x* is absent from some thing *y* through non-occurrence-exacting relation would be a contradiction."

Matilal's observation is based on Gadādhara's commentary on Raghunātha and he quotes him "*vṛtty-aniyāmaka-sambandhāvachinna-saṃsargābhāvasyāprāmāṇikatvāt yena hi sambandhenāyam iheti pratyayaḥ tatsambandham ādāyaiva nāyam iheti pratyayaḥ*". It means, 'since the relational absence that is being delimited by the non-occurrence-exacting relation can not be well founded, thus, it is by taking the same relation into account, by which we cognize *this exists here*, that we understand that *this does not exist here*'. Gadādhara further says : "*nirūpakatā-sambandhena svāmitvam ity apratyayāt tena sambandhena nātra svāmitvam iti pratīter apy abhāvaḥ*",[29] i.e., 'since, by the relation '*nirūpakatā*' (the relation of being a conditioner), the *svāmitva* (being the possessor) can not be cognized, by the same relation, there is an absence of the cognition that 'this is not the state of being the possessor here'. Obviously Gadādhara takes the example of :

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(15) *'rāja-puruṣa'* (theroyal officer)

(16) *'rājñaḥ puruṣo na'* (not the royal officer).

Here, the *śābdabodha* of (15) will be (15a) *'rāja-niṣṭa-svatvāśrayaḥ puruṣaḥ'* and the same for (16) will be (16a) *'rāja-nirūpita-svatvābhāvavān puruṣaḥ'*. In (15a), the relation between *rāja* and *svata* is *'niṣṭa = ādheyatā'* and in (16a), the relation between *rāja* and *svatvābhāva* is *'nirūpaktā'*. These two relations being different, this violates the principle state above.

In the same manner let us compare :

(17) *Caitraḥ grāmam gacchati* (Caitra goes to village).

with

(18) *Caitraḥ grāmam na gacchati* (Caitra does not go to village).

The *śābdabodha* of these two sentences will be : (17a) *'grāmavṛtti-saṃyogānukūla-vyāpārānukūla-kṛtimān caitraḥ'*, and (18a) *'grāmavṛtti-saṃyogānukūla-vyāpārānukūla-kṛty-abhāvavān caitraḥ'* respectively for (17) and (18). Though these *śābdabodhas* appears to be fine, still (18a) is not acceptable. Because, in the case of (18) *'grāmam na gacchati'* the supposed relation *'saṃyoga'* (contact) is not possible to be residing in the village because the action namely 'going' is being denied to be existing by the negative particle *naÑ* in the sentence. Therefore, there exists something *'saṃyogābhāva'* (the absence of contact). To that the village is related by the relation called *'nirūpakatā'* which is a non-occurrence-exacting relation (*vṛtty-aniyāmaka-saṃbandha*) and therefore, this is not a delimiting relation of the counter-positive. Therefore, the *naiyāyikas* say that the *ādheyatva* should be accepted as the meaning of the accusative case marker, but not *'āśrayatva'* as proposed by the grammarians. Thus the Naiyāyikas reduce the meaning of *dvitīyā* to be *ādheyatā* that will be equally applicable to positive as well as negative statements.

Grammarians Objection

The grammarians however do not find any such problems as has been enumerated by the *naiyāyikas* (the logicians). They say if and only if *āśrayatva* is accepted as the meaning of the accusative case ending then only that will go in accordance with the Pāṇinian definition of *karman*, because it is being related to the *karman* by the relation called *'svarūpa'*. Whereas, *'ādheyatva'* being the property of the *ādheya'*, presently, the *'saṃyoga'* (the result of the action) is certainly not the nature of the *karman* (the village in present case). Therefore, the proposal of the *naiyāyikas* is not acceptable.

The Logicians' reply

The logicians indeed very tactfully reply to the objection raised by the

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grammarians. They say, well, there will not be a great difficulty in accepting *'ādheyatva'* as the meaning of the accusative case marker. Because, it is not the case that that is not a all related to the *karma-kāraka*. If the grammarians relate the *āśrayatā* to the *karman* (village in present case) by the relation *'svarūpa'* which is a direct relation, then we can very well relate *ādheyatva* by the relation by *'svarūpanirūpakatāśrayatva'*. Well, the only thing is that it is an indirect relation. By accepting the indirect relation, the *naiyāyikas* have tactfully avoided the problem arising out of assertive and negative constructions, which is a bigger problem. Thus, they emphatically say that it is not correct to presume that the *naiyāyikas' ādheyatā* is an indifferent property to the *karma-kāraka*. Ontologically speaking, we find that in the example (17) there is a contact of Caitra exists with the village. Thus *ādheyatva* which is accepted as the meaning of the accusative case ending, resides in the 'contact' of Caitra with the village, and which is conditioned by *ādhāratā* that exists in the village. Therefore, there is no harm in accepting *ādheyatā* as the meaning of accusative case ending.

(iii) Viṣayatvam Dvitīyārthaḥ

Even if we consider *ādheayatva* as the meaning of accusative case ending, still we can not explain the usages like :

(19) *'ghaṭam jānāti* (He/She knows the pot.)

(20) *'ghaṭam karoti* (He/She makes the pot.)

(21) *'ghatam icchati'* (He/She wants the pot.)

All these usages are different type of constructions semantically speaking. Because, the results of these actions (*kriyā*, the principal meaning of the verbal bases) namely *jñāna* in (19), *kṛti* in (20) and *icchā* in (21) do not reside in the *karman* namely the pot (*ghaṭa*) in (19-21) respectively. These results are the property of the *ātman* (self) and thus that exists only in the self. Therefore, the *naiyāyikas* say that *ādheyatva* cannot be accepted as the meaning of accusative case ending for all the constructions. To give a semantic justification to these constructions namely (19-21) *viṣayatva* should be accepted as the meaning of the accusative case ending for these constructions.

However, on these issues, the grammarians have difference of opinions to justify their theory. Kauṇḍabhaṭṭa argues that there will be no difficulty if *āśrayatva* is accepted as the only meaning of the accusative case ending even here (13-15). He says, the *karman* in these constructions namely *ghaṭa* is no doubt the substratum of the result of the respective verbal bases. For instance let us examine (13), here the meaning of the verbal base *jñā*—'to know' means *'āvaraṇa-bhaṅgānukūla-jñāna-kriyā'* i.e., the activity, namely

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'knowing' that leads to the result namely 'destruction of the veil of ignorance'. Thus the *śābdabodha* of this sentence according to Kauṇḍabhaṭṭa is : '*ghaṭa-niṣṭha-āvaraṇabhaṅgānukūlo jñānākhyo vyāpāraḥ*', i.e., the action namely knowing which is favourable to destroying the veil of ignorance that resides in the pot'.

Likewise the *śābdabodha* of the sentence (19) will be (19a) '*ghaṭaniṣṭha-utpatty-anukūlo vyāpāraḥ*', i.e., 'the action, favourable to the 'generation' (of the pot) that resides in the pot'. So also the *śābdabodha* of a sentence (20) will be (20a) '*ghaṭaniṣṭha-icchā-anukūlo vyāpāraḥ*', i.e., 'the action, favourable to the 'desire' (of the pot) that resides in the pot'. Here in (19a) and (20a) the results are stated as '*utpatti*' (generation) and '*icchā*' (desire) respectively for the verbal bases namely *kṛ*—'to do' and *iṣ*—'to wish'. Since, according to the grammarians, the results of these verbal bases namely *utpatti* and *icchā* do reside in the object. Therefore, the *ghaṭa* is justified to be object where the *āśrayatva* can be justified as the meaning of the accusative case ending.

But the opponents namely the *Naiyāyikas* do not let the grammarians go easy. The obvious objection arise that since the *ghaṭa* is yet to be produced how can it be the residence of the *utpatti* (generation) in (19) and *icchā* (desire) in (20) respectively. In the similar manner, the future pot or the past pot cannot be justified to be objects on account of their non-existence. Anything that does not exist that cannot be the residence of something else. This argument is equally applicable to the example (18) as well.

The grammarians do not however consider these objections very seriously. They first of all accept the *bauddha-padārtha* (the entities existing in the mind) and accordingly anything could be referred to that exists in the mind.[30] This could solve the problem of past present and future. Kauṇḍabhaṭṭa thinks that the present knowledge itself can destroy the veil of ignorance of past and future as well, because of the experience of '*yathāpūrvam na jānāmi*' (I do not comprehend as before). Moreover, the *satkārya-vāda* of the *Sāṅkhyas* would be useful for the grammarians to set aside the objections of the *Naiyāyikas*. Because according to this theory the *kārya* always exists even before its creation in its cause (*kāraṇa*) which has the potentiality to be the object of the knowledge and accordingly the same can be referred to in the linguistic expression. Therefore, it seems that the objections raised by the *naiyāyikas* do not pose a great threat to justify the grammarians' thesis of *āśrayatā* being the meaning of the accusative case ending.

The Naiyāyikas on the Issue

However, the theory of the *naiyāyikas* on this issue appears more logical

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and convincing. They say, in the sentences like (13-15) the verbal roots like *jñā-*, *kṛ-* and *iṣ-* mean *'jñāna'*, *'kṛti'* and *'icchā'* respectively. Accordingly the *śābdabodha* of (19-21) are (19b) *'ghaṭa-viṣayaka-jñānavān'*, (20b) *'ghaṭa-viṣayaka-kṛtimān'*, and (21b) *'ghaṭa-viṣayaka-icchāvān'* respectively. In all these *śābdabodhas* the *viṣayatā* appears as a regular meaning and this therefore may be accepted as the meaning of the accusative case ending according to the principle *'ananyalabhyaḥ śabdārthaḥ'*. The *naiyāyikas* further say that the meaning of the noun (*ghaṭa*) is related to *viṣayatā* by the relation *ādheyatā* and *viṣayatā* is related to the meaning of the verbal base (*dhātvartha*) by the relation *nirūpakatā*. The meaning of the verbal suffix (*tiṄ*) is *āśrayatva* to which the meaning of the verbal base (*dhātvartha* i.e., *'jñāna'*, *'kṛti'* and *'icchā'* respectively in (19-21) by the relation *nirūpakatā* as well. Finally the meaning of the verbal suffix (*tiṅ-artha*) i.e. *āśrayatā* is related to the agent by the relation *'svarūpa'*. We may recall here that the *naiyāyikas* accept the *prathamāntārtha* as the chief qualificandum in the *śābdabodha*. Thus we can re-phrase the *śābdabodha* of (19) i.e., (19b) as : (19c) *'ghaṭa-niṣṭha-viṣayatā-nirūpita-jñānāśrayatāvān'* i.e., 'He who is the possessor of the substratum of the knowledge, which is described by the content-ness that resides in the pot'. In the same manner we can re-phrase the *śābdabodha* of (20b) and (21b) according to the theory of *navya-nyāya*.

The *Naiyāyikas* however revise their own theory to justify the object in the negative constructions like :

(22) *ghaṭam na jānāti* (He/She does not know the pot).

Here the problem of *abhāvānvaya* (relating to the absence) as per the above stated principle would come into picture and thus they revise their theory of *viṣayatā* by *viṣayitā*. The meaning of accusative case markers in the content-referent verbal bases namely *viṣayitā* would equally be related to the positive and negative objects without causing any logical problem.

Conclusion

- We may conclude this presentation by summarising the above discussion with the following points :
- The meaning of the verbal base control and determine the meaning and nature of the accusative case endings. The meaning of the accusative case ending therefore always dependent upon the meaning of the verbal base.
- The meaning of the verbal base is usually accepted as the action delimited by the result. Therefore, *karmatva* is defined as : *dhātvarthatāvacchedaka-phalaśālitvam karmatvam*, which is acceptable to almost all the schools of Indian linguistics.

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- The accusative case ending is used after a nominal stem when a *karman* is to be expressed. However, the grammarians say that it is not necessary to uphold that the same is strictly semantically significant / verifiable in all its instances, as the *naiyāyikas* think to be.
- The *naiyāyikas* try to justify the meaning of the accusative case markers as far as their semantic validity is concerned. They say Pāṇini's aphorism *'karmaṇi dvitīyā'* (P. 2.3.2) should be semantically valid.
- The *naiyāyikas* theory in this context though appears to be very strong and logic dependent still, the same can not be justified for the usage like :

  6. *'Vaikuṇṭham adhiśete hariḥ'* (Hari leaves in Vaikuṇṭha).

Because, the accusative case marker in these cases mean *ādhāra* but not *karman*. Well, the *Naiyāyikas* try hard to explain the accusative case marker even here in accordance with the semantic validation saying *'yat-kiñcit vilakṣaṇa-saṃyoga-vattvena Vaikuṇṭhasya karmatvam'* i.e., the *Vaikuṇṭha* is a *karman* by the possession of somewhat different nature of contact. But that would not make a location an object strictly upholding its semantic significance. Thus, the gramarians are in a better position in this context.

On the whole, neither the grammarians nor the logicians are very perfect on the semantic representation (*śabdabodha*) of the accusative case markers. Nevertheless the views of the *naiyāyikas* undoubtedly contributed significantly to eneriching the Indian Lingusitics.

References

1. See the *Introduction* to *Abhedānvayabodha-Prakaraṇa of Vyutpattivāda* (with Comm. Kṛṣṇambhaṭṭī and Ādarśa) Ed. by Achyutananda Dash, Pub. Pratibha Prakashan, New Delhi, 2003.
2. *"bheda-sambandho'bhedānyeṣu pāribhāṣikaḥ"*, *Śāstrārthakalā* on *VV* by Sri Venimadhava Shastri. Edited by Rajanarayana Shukla, Kashi Sanskrit Series 115. Varanasi, 3rd Edition, 1986, (VV-S.), p. 20; *Dīpikā* on *VV* by Pt. Shivadatta Mishra, Edited by Jwala Prasad Gauda, Chaukhmba Surabharatī Granthamālā 66, Varanasi, 2nd Edition, 1983 (VV-D.), p. 8.
3. VV-S. p, 20; VV-D., p. 8.
4. Cardona George, 1997, *Pāṇini* His Work and its Trations, Volume one, Second Edn. Motilal Banarsidass Pub. Pvt. Ltd. Delhi, pp. 136-137.
5. Jagadīśa also define a sentence in terms of *"mithaḥsākāṅkṣaśabdasya vyūho vākyam" Śabda-śakti prakāśikā* by Jagadīśa Tarkālaṅkāra. With *Kṛṣṇakāntī* by Krishnakanta Vidyavagisha and *Prabodhinī* by Ramabhadra Siddhantavagisha, Edited by Dhundiraj Shastri, Kashi Sanskrit Series No. 109, Banaras, 1934, (SSP)-Kārikā-13.
6. P. 1.4.13 : *yasmāt pratyayavidhis tadādipratyaye'ṅgam.*
7. *YaK-samabhivyāhṛta-te* in the context of passive construction is an exception case which as a complex affix taken into consideration by the Naiyāyikas that represents the meaning 'objectivity' in the linguistic understanding.
8. P. 5.3.7 : *pañcamyās tasil.*

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9. P. 5.3.10 : *saptamyās tral.*
10. I do not intend to say that the *śābdabodha* is not at all taken into account in the system of Pāṇini. On the contrary quite considerate literature has been devoted to discuss *śābdabodha* in *Neo Pāṇinian* grammatical system developing their own theories and principles. However, my intention here is to draw the attention towards core theme of grammar that basically attempts at deriving a 'correct sentence', whereas the Naiyāyikas whole concern is explicating the cognition that is gained/caused by verbal communication. They are essentially knowledge engineers.
11. Please see the *Introduction* to *Abhedānvayabodha-Prakaraṇa of Vyutpattivāda* (with Comm. Kṛṣṇambhaṭṭī and Ādarśa) Ed. by Achyutananda Dash, Pub. Pratibha Prakashan, New Delhi, 2003 for some more details on the issue.
12. See VV, (VV-G., p. 58) cf. "*nipātātirikta-prātipadikārthayoḥ kriyā-tādṛśa-prātipadikārthayoś ca bhedena sākṣād anvayabodho'vyutpannaḥ*" so on and so forth.
13. Citing the famous statement of *Taittirīyopaniṣad* (II.i.1) namely "*Satyam jñānam anantam brahma*", J.N. Mohanty says "The identity statement 'Brahman [is] truth, knowledge, infinite', then expresses either Brahman's identity with itself, or the linguistic thesis that the different words apply to one and the same entity but for different reasons so that the statement is not trivial (which it would be on the first interpretation." Mohanty, J.N., 1992. Reason and Tradition in Indian Thought (An Eassay on the Nature of India Philosophical Thinking) Clarendon Press, Oxford. (Mohanty, 1992 : 95)
14. "*adhiśīṅsthāsāṁ karmetyādinā yatrādhārasya karmasaṁjñā tatrādhāratvam ādheyatvam vā dvitīyārthaḥ, sthalīm adhiśeta ityādau tādṛśārthe dvitīyāyāḥ sthalyā adhiśayitetyādau kṛdyoge ṣaṣṭyāś ca sādhutvārtham evādhārasya karmasaṁjñā vidhānāt*" VV (*Gūḍhārtha-tattvāloka* on *VV* by Dharmadatta (Baccha) Jha. Ed. by Kirtyananda Jha, Pub. Chaukhamba Amarabharati Prakashan, Varanasi, 1976, VV-G), p. 144.
15. VV, 1976, 133.
16. The following are the ten aphorisms dealing with the technical as well as semantically valid definition of *karman* as has been given by Pāṇini :
    (i) *kartur īpsitatamam karma* P. 1.4.49/SK. 535.
    (ii) *tathāyuktam cānīpstiam* P. 1.4.50/SK. 538.
    (iii) *akathitam ca* P. 1.4.51/SK. 539.
    (iv) *gatibuddhipratyavasānārthaśabdakarmākarmakāṇāmaṇi kartā sa ṇau* P.1.4.52 / SK. 540
    (v) *hṛkror anyatarasyām* P. 1.4.53/SK. 541.
    (vi) *adhiśīṅsthāsām karma* P. 1.4.53/SK. 542.
    (vii) *abhiniviśaś ca* P. 14.47/SK. 543.
    (viii) *upānvadhvāṁ vasaḥ* P. 1.4.38/SK. 576.
    (ix) *kruddhadṛhor upasṛṣṭayayoḥ karma* P. 1.4.38/SK. 576.
    (x) *divaḥ karma ca* P. 1.4.43/SK. 562.
17. *Vaiyākaraṇa-Bhūṣaṇa-Sāra* by Kauṇḍabhaṭṭa, with *Darpaṇa* by Harivallabha Sastri, *Bhairvī* by Bhairavamiśra and a short commentary by Sri Krishna Mishra. Edited with notes, introduction etc. by Pt. Sadashiva Shastri Joshi, Kashi Sanskrit 133, Banaras, 1939 (VBhS. 1939), p. 147.
18. VBhS., 1939, 7.
19. See the *Introduction* to *Abhedānvyayabodha-Prakaraṇa of Vyutpattivāda* (with Comm. Kṛṣṇambhaṭṭī and Ādarśa) Ed. by Achyutananda Dash, Pub. Pratibha Prakashan, New Delhi, 2003 for more details on the theory of *saṁsargamaryādā*.
20. '*īpsitānīpsitayoḥ śābdabodhe bhānābhāvena saṃjñāyām eva tad upayogaḥ, na tu vācyakoṭau tatpraveśaḥ*' VBhS. 1939; 148-149.
21. Quoted in *Kārakacakram*, by Bhavānanda Siddhāntavāgīśa, with comm. *Mādhavī*, by Mādhava Tarkālaṅkāra, HSS., 154, CSSO, Varanasi, 1942 (KC. 1942), p. 18.

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22. VV. 1976; 144
23. VV. 1976; 144
24. KC. 1942; 32
25. VV. 1976; 113-114.
26. KC. 1942; 25.
27. KC. 1942; 33ff, VV, 1976; 115ff.
28. *Nañvāda* by Raghunātha śiromaṇi says *"pratiyogy-abhāvānvayau ca tulya-yoga-kṣemau / tena yatpadopasthāpitasya anuyoginyādhārādheyabhāvasaṃbandhenānvayas tatra tatsaṃsargābhāvasyāpi tathā, yathā pacati caitraḥ, na pacati caitraḥ, caitrasyedam, nedam caitrasya ity ādau tiṅādyarthasya kṛtyādeḥ prathamānta-padopasthāpita eva tatheti tadabhāvasyāpitatra tathā"*, TC. Vol. IV, pt. II, pp. 1033-1035. This principle has been presented variously by different scholars at different occasions. For instance Gadādhara says in *Vyutpattivāda "yādṛśa-samabhivyāhārasthale yena sambandhena yatra dharmiṇi yena rūpeṇa yad-vat-tvam nañ-asattve pratīyate tādṛśa-sthale nañā tad-dharmiṇi tādṛśasambandhāvacchinna-tādṛśa-dharmāvacchinna-pratiyogitāka-tad-abhāva-bodhasya vyutpattisiddhatvāt/ pratiyogy-abhāvānvayau cety-āder apy ayam evārthaḥ"* VV. p. 29.
29. *Nañvāda-Ṭippaṇī* by Gadādhara, TC. Vol. IV, pt. II, p. 1038.
30. The word *buddhi* better be interpreted as knowledge than mind since every piece of knowledge has its reference to the 'thing', thus *bauddha-padārtha* does not mean anything that is imaginary as has wrongly been interpreted by the *Naiyāyikas*.

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SYNTACTIC ELEMENTS IN THE LIGHT OF SANSKRIT GRAMMAR

(Words and Meanings)

Shankarji Jha

The treatment of Word, Meaning and a relationship between them has been the prime concern for the masters of Indology. Besides Sanskrit Grammar, almost all the Philosophic Schools of India have treated of this subject at length, among which, Nyāya (Indian Logic) and Mīmāṁsā stand the foremost position. Because, the 'Śabda' (Word) has been accepted as one of the fourfold 'Pramāṇas' (Source of Knowledge) by all the major schools of Indian philosophy, and hence, the treatment of the 'Word' in all its aspects is but inevitable even in the Philosophic texts. The present paper makes a modest attempt to present a glimpse of all philosophic ideas on the topic with a special reference to Sanskrit Grammar.

1. **The Words :**—Normally, a sentence being a combination of words is intended for the representation of an integrated logical meaning. This very integrated syntactic meaning (Akhaṇḍa-Vākyārtha) has been regarded as the real form of word, in accordance with the Grammatic Philosophy and this form of word is but Eternal (Nitya). It must be noted that a collection or group of the alphabetic letters are not called as 'Śabda' in Grammatic Philosophy, it is called as 'Pada' while, the 'Naiyāyikas' (Logicians) hold both the terms Pada and Śabda to be synonymous, taking it to be a group of alphabetic letters, as well as, perishable. According to Nyāya Philosophy, Śabda or Pada is an attribute of the Ether (Ākāśa), i.e. it resides in the Ether. The Grammarians term this 'Pada' or 'Śabda' of Naiyāyikas, as 'Dhvani'.

This integrated meaning of a sentence is technically termed as 'Vākyasphoṭa' or Akhaṇḍa Vākyasphoṭa, that is Eternal, leaving its constituents 'Varṇasphoṭa' (Alphabets) and Padasphoṭa (a group of letters), to be mere instruments or means to reach this final integrated meaning. These preceding elements—Varṇasphoṭa and Padasphoṭa albeit unreal or perishable, are also acceptable and put to use for reaching the goal, the way a false mode is also adopted to teach the children. In other words, a picturised horse, that is a false one, is shown to a child, on the basis of which he

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recognises the real horse. So goes the oft-quoted saying—Asatye Vartmani Sthitvā tataḥ Satyaṁ Samīhate.

In the Mīmāṁsā Philosophy (according to Guru Prabhākara), the 'Word' has been maintained as 'Eternal' and an attribute of the Ether. The word is but alphabetic sounds expressed or manifested through the medium of articulatory sounds. The Mīmāṁsakas are of the view that the 'words' are not produced from or borne of the articulatory organs, but the speech-producing. 'Winds' are produced. If words are maintained as Anitya or perishable, then the time-honoured recollecting knowledge theory (Pratyabhijñā) will be violated or disturbed, as we have the recollection as—"Soyam Gakāraḥ" (it is the same letter Ga, which we have seen earlier). Therefore, the word is without genesis or end. This theory maintains the word to be eternal, in spite of maintaining it as an attribute of the Ether. This opinion differentiates between Nyāya & Mīmāṁsā.

In an another branch of Mīmāṁsā namely Bhāṭṭa Mīmāṁsā, the word has been regarded as alphabetical and Eternal. On the basis of Pratyabhijñā. Theory, it is proved that they (words) are existent prior to their articulation. They are of the view that as the light through the medium of the eyes, shows the objects already lying in darkness, in the same way, the speech, through the medium of articulatory sounds is expressive of already existent words. In this tenet the words exist and stand dormant even before their articulation as speech-sounds. The articulated speech-sounds are perishable and with a time-limitation, and after the expiry of this sound, the words become dormant again. Since, the words are eternal, as such, it is proper to maintain it as Vibhu Dravya (colossal—having the largest demension, substance).

According to Sāṅkhya Philosophy the words are Apauruṣeya (not done/made by people), still they are perishable. According to this Philosophy, only two element—Prakṛti and Puruṣa, are eternal, and all the rest are perishable.

Thus, we see the different tenets about the form and nature of the 'Word' being the first and foremost element of a sentence. Among the above tenets, that of the Nyāya Philosophy is dominant and seems to be more logical. Now, we move on to the second element of a sentence—the meaning.

2. **The Meaning :**—Like the form of the word, even the form of the meaning has been a moot point. The Bhaṭṭa-Mīmāṁsā holds the Jāti (Genus) to be the meaning, but Grammarians hold it to be Vyakti (Individual), and Logician hold it to be Jāti-Viśiṣṭa-Vyakti (Genus-cum-Individual, or, the Individual with Genus).

According to Grammatic Philosophy, we have the statement of

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Patañjali—'Dravyam hi Nityam' i.e. Individual is eternal. Kaiyaṭa explains it saying that the meaning is the Supreme Being (Brahman) engulfed in or surrounded by false adjuncts technically called "Upādhi". According to this theory the entity of the Supreme Being represented in the form of Parā Vāk (Supreme Speech), is the meaning of all words. That is, all the worldly objects, being the manifested forms of the Supreme Being, are the meanings.

According to Mīmāṁsā System, we have a peculiar type of meaning, i.e. Kāryānvita-vākyārtha. It is somehow related to what is held by Grammarians as the form of Śābdabodha where a combined form of meaning has been accepted. It is to be noted that both schools of Mīmāṁsā Philosophy hold the word as a collection or group of articulated letters, but Eternal. As for the form of meaning, in the Prabhākara-tenet, the meaning is an integrated (combined) syntactic meaning meaning related to or associated with an effect (Kārya), namely—'Apūrva' being gained at Vedic retuals. In the ordinary sentences (other than the vedic ritual sentences), owing to the lack of 'Apūrva' there, it is the same integrated meaning associated with or related to the Action or Verb.

Bhaṭṭa-Mīmāṁsā hold that the meaning is in the form of Genus, that is Eternal one. The perishable individual (Vyakti) is only the indicator or pointer to this Genus, and this Genus is but the combined integrated form of meaning of a sentence.

Thus, even the form of meaning is an apple of discord throughout Indology. Here, the Grammatic view appears proper to some more extent. Now we move on to the third and most important element of a sentence—the relationship between word and meaning.

3. **Relationship between Word and Meaning :**—All the verbal imports or Śābdabodhas are under control of this relationship. According to Nyāya-Philosophy, the articulated perishable words give rise to the meaning. Such articulated words are Sañjñā, (denomination), and their meanings are Sañjñī (the one denominated), and the form of relationship is 'Sañjñā-Sañjñī-Sambandha (the relationship of denomination and denominated). The pristine or old logicians are of the view that this relationship is Īśvarecchā' (Divine will—the will of God), the form of which is 'Asmāt Śabdāt ayam arthaḥ boddhavyaḥ' (this meaning should be conveyed from this word, and vice-versa). The neo-logicians do not okay this theory, on the contrary, they say it only Will or desire (and not the divine will), and it is an attribute (Guṇa), not a substance (Dravya).

According to Bhāṭṭa-Mīmāṁsā, this relationship is called 'Vācya-vācaka-bhāva', or Bodhya-bodhaka-bhāva' (the state of being denoted and denotative), or 'The Śakti' (power of words). According to this tenet, this

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very relationship is called 'Śakti' (Word-Power) and it is natural or automatic (not done or established by people), and eternal (without beginning and end).

Grammarians name this relationship as 'Tādātmya'. There is a special definition of this, as—*Tadbhinnatve Sati Tadabhedena Pratīyamānatvam* Tādātmyam, i.e. 'being different from each other but looking same'. It means that the word and its meaning are separate entities and different from other, but, both of them falsely appear as the same. This false knowledge of sameness is 'Tādātmya', that relates the word to its meaning or vice-versa. Further, the Grammatic Philosophy propounds a very pratical matter that at the linguistic level all the meanings have mental entity, i.e. they exist in human mind alone, and it refers to a Yoga-Sūtra—*Śabdajñānānupātī vastuśūnyo vikalpaḥ'*, in support of its stand.

Thus, we have seen the peculiar nature of the relationship between word and meaning, in accordance with almost all the systems of Indology. This relationship imparts the knowledge of meaning, or the final integrated meaning of a sentence technically called as Śābdabodha, the central theme of our present study.

4. Śābdabodh :—'Śābdhabodha or verbal import or integrated syntactic meaning has been accepted by almost all systems of indology. Normally, the knowledge of a complete meaning of a sentence is Śābdabodha. A sentence consists of several parts (words), and every word conveys meaning separately. Further, there is a fixed relationship between every word and its respective meaning, and a person has to learn this very particular relationship. This fixed relationship is due to the presence of Śakti (Power) in every word. And a person has to learn this very Śakti, or have to acquire the knowledge of Śakti residing in the word, in order to know the meaning. Since every word has separate, particular or stipulated Śakti (Power) to convey its respective meaning, and a person has to learn this very particular 'Śakti' and as such, all words cannot convey all meanings. This fact may be put up as—*Tatpadajanyaviṣayaka-Śābdabodham prati tatpadaniṣṭha-vṛttijñānādhīna-tadartha-viṣayakopasthitiḥ kāraṇam.*

Thus, at first, the knowledge (learning) of word-power (for a person intending to have Śābdabodha), and then, Upasthiti (occurring to a person) and finally Śābdabodha—the knowledge of a complete integrated meaning; this is the sequence in the process of Śābdabodha, consequently, the person who does not know the power of the word (i.e. the ability of a word to convey its meaning) does not have the meaning of the word.

Further, we have a statement "Eka-sambandhi-jñānamapara-sambandhi-smārakam bhavati", i.e. the knowledge of one related thing

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becomes the reminder or reminiscent of an another related thing. For example, on seeing an elephant, one remembers the elephant-driver, i.e. the elephant reminds someone of the elephant-driver. On the contrary, on hearing the sound or word, its receptable—the Ether, is not conveyed, the reason : this meaning (the Ether) is not caused by the word-power, but it is caused by a particular relationship.

A verb or verbal form of word plays a vital role for extracting, Śābdabodha. In fact, no sentence can be formed without a verb, all the sentences can be completed by Verbs, and therefore the Verb has been maintained as the predominant feature of Śābdabodha, in the tenet of Grammarians. The alien knowledge (meaning) being derived from a sentence, apart from those of its constituent parts, is otherwise called as Saṁsargabodha—the knowledge of relationship, and as such, in the whole process of Śābdabodha we study the relationship between words and verb. A verbal form in a sentence is derived from the root (Dhātu). This Dhātu or Root stands for two-fold meanings effect (Phala) and action (Vyāpāra). Here, effect is caused by action, and therefore the relationship between effect and action is called Janya-Janaka-bhāva (the state of being caused and causative). Further, a verbal form is completed by applying suffix-Tiñ to the root. This Tiñ-suffix means or stands for four-fold elements : an agent (Kartā), an object (Karma), the number (Saṅkhyā), and the time or tense (Kāla). In other words, the Tiñ suffix gives rise to these fourfold elements, among which the agent (doer or Kartā) becomes an attribute or adjective of Action (Vyāpāra) with the relationship of Vṛttitva (being or remaining) i.e., the action resides in an agent. The object (Karman) is the attribute of Effect (Phala), that is, the effect resides in the Object (the one being in objective case). Now, the number (Saṅkhyā) becomes the attribute of the Agent (Kartā) on the sentence of Active voice (Kartṛ-vācya), on the one hand, and on the other it is the attribute of the Object (Karman) on the sentences of Passive voice (Karma-vācya). Now the Tense or Time (Kāla) is the attribute of Action (Vyāpāra). According to Grammarians, as it is already propounded, Vyāpāra or Action (Verbal meaning) stands the foremost position, in the process of Śābdabodha. Thus we have the united or combined meaning representation of a sentence—'Rāmaḥ Grāmam gacchati' (Rama goes to the village), as follows :—

"Rāmābhinnaika-kartṛka-grāma-karmaka-vartamāna-kālikottara-deśa-saṁyogānukūla-gamana-vyāpāraḥ".

It means : "it is the action of going being performed at present by a single person named Rāma, that (the action) leads him to the association with forthcoming place".

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Here, we find all the above elements : an effect—the association with the forthcoming place, an action—going, an agent—Rāma, an object—the village, the number—singular, (in Rāma and village), and the tense present, six in all, all being conveyed in a combined integrated order.

This very combined integrated meaning-conveying is 'Śābdabodha', that is totally different from the meanings of individual words contained in the sentence. This type of Śābdabodha is called 'Vyāpāra-mukhya-viśeṣyaka-śābdabodha' (the chief-action-oriented representation of meaning), developed by Grammarians, where the supremacy or predomi-nance of Action (verbal meaning) is advocated.

But the Naiyāyikas (Logicians) suggest a major correction here. They hold the supremacy of an Agent (Kartā), technically called as 'Kṛti' (effort)—the word being in the first case ending, in the process of Śābdabodha, and as such their Śābdabodha is called-Prathamāntārtha-mukhya-viśeṣyaka-Śābdabodha, (Chief-agent-oriented meaning-representation); accordingly, the Śābdabodha of the same sentences is :

"Uttaradeśa-saṁyoganukūla-vyāpārānukūla-kṛtimān Rāmaḥ", i.e. "It is 'Rāma' who is endowed with 'Kṛti' (effort) leading him to the association with the forward place."

Criticism of Logicians View :—The chief-agent-oriented meaning-representation advanced by Naiyāyikas, seems to be faulty, as in this tenet, a sentence of particular structure 'Paśya mṛgo dhāvati (i.e. see the deer runs) cannot be formed. It will have to be rectified or modified as "Mṛgo dhāvati mṛgam paśya", or "Dhāvantam mṛgam paśya", (see a running deer). The matter stands thus : in the tenet of Chief-action-orientedness (Vyāpāra-mukhyatā), the import of this sentence is—"Mṛga-kartṛkam yad dhāvanam tatkarmakam darśanam" (seeing the running being performed by the deer), where the predominance of an action (seeing) is intact or undamaged. Although here "running" is the object of the action—seeing, and there should be the second case-ending thereon, but it is not possible owing to its being a verbal form suffixed with Tiṅ. The second case-ending or any case-ending does not come to any root or verbal form having the Tiṅ-suffix. Thus, in the tenet of Grammarians, the one-sentenceness is preserved in the case of suchlike sentences. On the other hand, in the tenet of Logicians, the Agent or the word being in the first case-ending, stands predominant, and therefore, we will have to take the import of suchlike sentences as—"Dhāvanāśrayo yo mṛgaḥ tatkarmakam darśanam" (the deer being receptable of the action—running, is the object (objective case) of 'seeing'). Here, the deer is the object of the action–seeing, consequently the application of second case-ending to the word "Mṛga" is inevitable owing to its being a

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'Nāma' or 'Prātipadika' or Nominal base. Consequently, the sentence in question will have to be rectified as "Mṛgo Dhāvati mṛgam paśya", where, we have to maintain two sentences owing to the presence of two verbal forms. Thus, the tenet of logicians, propounding chief-agent-oriented meaning-representation is not tenable.

Apart from the verbal elements explained above, the other factors in a meaning-representation are Ākāṅkṣā (expectancy), yogyatā (ability), Āsatti (nearness or interruptionlessness of the words), and Tātparya (purpose of speakers). For a 'Śābdabodha', all the words in a sentence should be "Expecting" from one-another. The unexpecting or independent words (if thus set in a sentence) cannot convey any combined integrated meaning or syntactic meaning, e.g. if we form a sentence like "Gauḥ aśvaḥ puruṣaḥ hastī" (cow horse person elephant), it will be patently absurd in terms of a syntactic meaning (although they are meaningful per se or independently). The reason for the absurdness of this sentence is that all of its words are independent and do not require any other to be associated with (for a combined meaning representation). And hence, this 'expectancy' is vital for a syntactic meaning-representation.

Then comes the nearness or uninterruptedness (Āsatti) i.e. nearness of the words should be maintained while making a sentence, failing which the meanings of the words cannot unite together to represent a combined meaning. Thereafter, Yogyatā (Ability) has also been regarded as essential for the purpose. That is, the meanings of the words used in a sentence should be able to do the job suggested there. For example, the sentence "Vahninā siñcati (he irrigates by a fire)" does not convey a complete meaning (say a logical meaning) as the fire is unable to perform the job of irrigation. Instead, the sentence "Jalena siñcati" (he irrigates by water) is fit for the purpose owing to the obvious reason.

Lastly, Tātparya (Purpose of the Speaker), has also been accepted as a means to convey Śābdabodha, where there is ambiguity or ambiguous word, the listeners have to know the real purpose of the speaker. The exponents of Mīmāṁsā-philosophy do not accept it, saying that the purpose of the speaker or listener is but natural (not belonging to the people) and therefore without beginning and end, and therefore it is belonged to the Supreme Being.

Thus we have pinpointed above the 'elements' of Śābdabodha—the combined integrated meaning of a sentence, as :—1. The words, 2. The meaning, 3. The relationship between word and meaning, 4. The recollection of the word-power/meaning, 5. Verbal elements, 6. Process of Śābdabodha, 7. Ākāṅkṣā, (Expectancy), 8. Yogyatatā (Ability), 9. Āsatti or Sannidhi

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(Nearness) and 10. Tātparya (Purpose). It is a mere introduction to the subject matters, as a thorough study of every element in all its aspects is not possible in this short and humble paper. In fine, I am of the opinion that the old Sanskrit texts on the present topic may be studied in the light of the modern research methodology, whereby the modern linguisties, I am sure, may be benefited a lot.[13]

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VĀKYAŚEṢA : A LESS UNDERSTOOD CONCEPT

B. K. Dalai

Problem

How does one play with words, how does language operate, how language relate to reality, how does one understand the meaning of a word, what is the relation between an articulated symbol (word) and its respective referent (meaning)—these are the questions often discussed when one talks of problem/theory of meaning in the context of philosophy of language. Quite a lot has been elaborately said from the point of view of Indian philosophy and modern linguistics as well. Still I found that there are few unexplored areas, which need serious consideration. In the present paper it is proposed to attend one of such concepts, the concept of *vākyaśeṣa* in the context of grasping the relation of word and meaning.

Context

Let me elaborate little more to bring home the point I am interested in. There are a lot of controversies with regards to what is the relation between word and meaning; it's nature and function. What is the referent of, is it a natural power and most importantly the referent of śakti. Is it a *vyakti* or a *jāti* or a *vyakti* qualified by a *jāti* or something else, and how to arrive at this? We have two views with regards to this problem. One by the logicians and the other by the Mīmāṁsakas and the grammarians. According to the first view the *śakti* (denotative power) is a relation of word to it's meaning. It is of the form of a divine desire in the form namely, let such and such a word denote/refer to such and such a meaning or thing or let such and such meaning be understood from this word is the view of the old-logicians. According to the new school of logic it is not the divine desire that constitutes denotative function but any desire. According to the other it a natural self-possessed power.[1] Now the question is how to arrive at or what are the ways to determine these denotative functions.

Analysis

According to logicians the knowledge of the denotative function of a word with regards to its meaning is obtained from grammar, analogy or

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comparison, dictionary, statement of trustworthy persons, ussage and supplementary statement, paraphrase, the contiguity of a well-known word. Viśvanātha in his Nyāyasiddhāntamuktāvalī has quoted a couplet as the statement of the elders or wise who maintained that the denotative function is apprehended from grammar etc. He states—

Śaktigraham vyākaraṇopamanakośāptavākyāt vyavahārataśca
Vākyasaya śeṣāt vivrter vadanti sānnidhyataha siddhapadasya vṛddhāḥ.[2]

He elaborates in detail this process of ascertaining the denotative power of the word. According to another view the *śakti* is determined by *vṛdhavyavahāra* primarily and secondarily from grammar etc. It is argued that the *śakti* cannot be apprehended by grammar etc. because first the *śakti* or the *sanketa* is apprehended by the observation of the elderly ones i.e. *vṛddhavyavahāra*. And afterwards the same is determined on the basis of analogy etc. On the apprehension of the *saṅketa* or *śakti*, Jagdiśa in his Śabdaśakti prakāśikā has elaborated this. I reproduce the entire text which is simple and clear.

स्यादेतत्, निरुक्तस्यैव सङ्केतस्य कुतः कथमतो ग्रहः, नोपमानान्न कोषान्न विवरणान्न प्रसिद्धार्थशब्दसामानाधिकरण्यान्नापि वाक्यशेषादमीषां शक्तिग्रहमूलकत्वेन पूर्वं पृथुकस्य कस्यापि तदसत्त्वादत आह–

सङ्केतस्य ग्रहः पूर्वं वृद्धस्य व्यवहारतः।
पश्चादेवोपमानाद्यैः शक्तिधीपूर्वकैरसौ।। 20।।

प्रथमं पदेषु सङ्केतग्रहो वृद्धस्य व्युत्पन्नस्य शब्दाधीनव्यवहारादेव बालानाम्, तथा हि, गामानयेति केनचिन्निपुणेन नियुक्तः कश्चन व्युत्पन्नस्तद्वाक्यतोऽर्थं प्रतीत्य गवानयनं करोति, तच्चोपलभमानो बाल इदं गवानयनं स्वगोचरप्रवृत्तिजन्यं चेष्टात्वान्मदीयस्तनपानादिवदित्यनुमाय, सा गवानयनप्रवृत्तिः स्वविषयधार्मिककार्यताज्ञानजन्या, प्रवृत्तित्वान्निजप्रवृत्तिवदिति प्रवृत्तेर्गवानयनधर्मिककार्यताज्ञानजन्यत्वं प्रसाध्य गवानयनगोचरतज्ज्ञानमसाधारणहेतुकं कार्यत्वाद्घटवदित्येवमनुमिन्वानः समुपस्थितत्वाल्लाघ-वाच्च श्रुतं वृद्धवाक्यमेव तदसाधारणकारणत्वेनावधारयति। तदनन्तरञ्च, गवादिपदानां प्रत्येकमावापोद्वापेन गवादिबुद्धौ जनकत्वमवगत्यानतिप्रसक्तये गवादिसङ्केतस्य तदनुकूलत्वं कल्पयति। पश्चात्तु, क्वचिदुपमानाच्छक्तिग्रहो यथा गवादिपदशक्तिधीसाचिव्येन गोसादृश्यातिदेशवाक्यात् गवयपदवाच्यत्वबोधोत्तरं गवयत्वजात्यवच्छिन्ने गोसादृश्यग्रहात्, गवयो गवयपदवाच्य इत्याकारः।

After arguing that the śaktigraha is first determined by *vṛddhavyavahāra* he elaborates as to how the same is ascertained from grammar etc. with suitable illustrations. Eight grounds beginning with grammar etc. are given and explained with illustrations. The discussions and the elaborations are almost same in all the cases where the *śaktigraha* is referred to in various texts of Indian philosophy.

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The text runs thus.

क्वचिच्च व्याकरणात्, यथा 'कर्मणि द्वितीया', 'कर्त्तरि परस्मैपदमि'त्याद्यनुशासनात् कर्मत्वादौ द्वितीयादेः। क्वचित् कोषादपि, यथा "गुणे शुक्लादयः पुंसि गुणिलिङ्गास्तु तद्वति।" "शीतं गुणे तद्वदर्थाः सुशीमः शिशिरो जडः।''चूर्णे क्षोदः समुत्पिञ्जपिञ्जलौ भृशमाकुले' इत्यादिकोषेभ्यः श्वैत्यादौ शुक्लादिशब्दस्य। क्वचिद् विवरणादपि, यथा–पचति पाकं करोतीति तुल्यार्थकवाक्यात् कृत्यादौ तिङादेः। क्वचित् प्रसिद्धार्थकशब्दसामानाधिकरण्यादपि, यथा 'नीरूपस्पर्शवान् वायुर्निस्पर्शं मूर्त्तिमन्मन' इत्यादौ रूपशून्यस्पर्शवदादिषु वाय्वादिपदस्य, वायुत्वादिजातेरतीन्द्रियत्वेन स्वरूपतस्तदवच्छिन्न-स्यानुपस्थिता तत्र शक्तिग्रहायोगात्, यथा वा–"सत्कृत्यालङ्कृतां कन्यां ददानः कूकुदः स्मृत" इत्यादावुक्तरीत्या कन्यादात्रादिषु कूकुदादिपदस्य। "इह सहकारतरौ मधुरं रौति पिक" इत्यादिकन्तु न युक्तमुक्तक्रमेण शक्तिग्रहस्योदाहरणं तिङर्थे धर्मिण्यभेदेन नामार्थान्वयस्याव्युत्पन्नत्वात्, प्रत्यक्षसिद्ध-कोकिलत्वजात्यवच्छिन्न एव लाघवेन पिकशब्दस्य शक्त्यवच्छेदाच्च।।

My interest in this paper however is to reflect on the sixth ground or cause namely : *Vākyaśeṣa* as to its meaning and relevance of its inclusion as a ground for the apprehension of *śakti* or *saṅketa.*

It is stated in this *kārikā* that *vākyaśeṣa* is the sixth ground to apprehend the *saṅketa.* Now the question is—what is this *vākyaśeṣa* and how does it help in apprehending the *saṅketa* of a word to its meaning. Very interesting fact came to my notice while going through different texts of Indian philosophy where *vākyaśeṣa* is discussed. In all of the texts of Nyāya and Mīmāṁsā the example given is the word *'yava'* a type of long—awned grain-Barley. The problem is stated thus : there are two views with regards to the actual meaning or the referent of the word *'yava'* There is a Vedic statement namely—"the cake should be prepared of *yava.* Now what is the word yava refers to, the word yava is used by the Aryans to signify a particular long-awned grain while *Mlecchas* use it in the sense of panic seed (*kangu*) Now there is a problem as to whether *yava* refers to *dīrghaśūka* (Barley) or *kaṅgu.* In this regard a supplementary statment is quoted—Now other herbs wither, but this stands flourishing, in the spring all grains lose their leaves but Barley (*yava*) with its awns stands flourishing. On the strength of this supplementary statement a conclusion is drawn that the denotative function of the word *yava* is with regard to the grain *dīrghaśūka* (Barley) and the meaning of the seed namely *kaṅgu* is due to a mistaken notion of its denotative power (*śaktibhrama*).

क्वचिद्वाक्यशेषादपि, यथा यवपदस्य कङ्गुप्रभृतौ म्लेच्छानां, दीर्घशूके च शिष्यानां, व्यवहारादेक-मात्रे शक्तेः परिच्छेतुमशक्यत्वात्, नानार्थत्वस्य चान्याय्यत्वात्, "यवमयश्चरुर्भवतीति" श्रुतौ यवपदस्यार्थसन्देहे–

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वसन्ते सर्वशस्यानां जायते पत्रशातनम्।
मोदमानास्तु तिष्ठन्ति यवाः कणिशशालिनः।।

इति विध्यर्थाकाङ्क्षया प्रवर्त्तमानाद्वाक्यशेषाद्दीर्घशूक एव यवपदस्य शक्तिग्रहः कणिशं शस्यमञ्जरी। यथा वा–"स्वाराज्यकामोऽग्निष्टोमेन यजेते"त्यादिविधिशेषीभूतेभ्यः–

यन्न दुःखेन सम्भिन्नं न च ग्रस्तमनन्तरम्।
अभिलाषोपनीतं च तत्सुखं स्वःपदास्पदम्।।
इत्यादिवाक्येभ्यः स्वरादिपदस्य।। 20।।

It may be recorded that the *vyavahāra* which some accept as the main ground for comprehending *śaktigraha* occurs fifth in the *kārikā* where grammar etc. are enumerated. With an interest to understand *vākyaśeṣa* and it's meaning, I went through the text of Sanskrit literature in general and Indian philosophy in particular. I found some early references of the term *vākyaśeṣa* as early as in first c. A.D. In the medicinal text of Suśruta the word *vākyaśeṣa* occurs in a different sense—*Yenapadena anuktena vākyam samapyate sā vākyaśeṣaḥ* (Suśruta. 6.65-91). Further, in Carakasaṁhitā which belongs to the second c. the term occurs. In both the cases the word is used in a different sense namely elliptical sentence—the word/words needed to complete an elliptical sentence is *vākyaśeṣa*–

Yal lāghavārthamacaryena vākyeṣu padamakṛtam gamyamānatayā pūryate tat yuktibhedaḥ aṣṭamaḥ. Vākyaśeṣa prayojanam

(Carakasaṁhitā, 8-12-69)

In several other places the word *vākyaśeṣa* occurs in this sense. The word is translated and interpreted in the sense like—state of being a portion of a sentence, remainder of a sentence, rest of the sentence etc.[3]

In the Vikramorvaśīya of Kālidāsa and Mudrārākṣasa also the word *vākyaśeṣa* occurs in the above sense. However, *vākyaśeṣa* in the sense we have just discussed, i.e. in the sense of a supplementary sentence which is taken as a ground to ascertain the *śakti* is not commonly found except a few cases in philosophical literature. It is significant to record that *vākyaśeṣa* in the sense of elliptical sentence occurs in several places including the text of poetics. Lot of discussions are found where *vākyaśeṣa* is interpreted in the sense of incomplete sentence, part of a sentence etc. In the last chapter of Arthaśāstra of Kauṭilya *vākyaśeṣa* is treated as one of the *tantrayuktis* where some part of the sentence is missing and is understood. It is illustrated by case of *upamā* in which the *upamāna* is missing, but the *upameya* and the *samānadharma* are present. The *upamāna* of bird is understood and this is *vākyaśeṣa*. Evidently this sense of *vākyaśeṣa* goes well with the derivative sense of the term. Vāmana gives the same idea of *vākyaśeṣa* as the arthaśāstra.

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There is no incompleteness of the sentence in these cases. *Vākyaśeṣa* is *arthakalpana,* the putting forth of idea to explain an expression in which that idea is understood but not exactly expressed. The sentence means it cerainly but does not actually express it.

A sentence is interpreted in two ways : either it is an injunction *(vidhi),* or prohibition (*niṣedha)*. This may not be explicity stated in all cases but one has to imagine and understand them. Thus when seeing a traveller one utters–*āryanivāsoyam deśaḥ*—it is a *vidhi* to communicate or induce the person to make a halt in his place by praising that place as a proper abode it being the habitation of noble man. Similarly to request one to stay and line one says *madhyānnovartate.* If one says *sachoraḥ panthāḥ* he means to intimate and persuade not go that way. And this idea filled in to complete the sense cannot be obtained by any means other than *srutarthāpatti.*

The Prabhākara mīmāṁsakas don't accept this *srutarthāpatti* and they don't have *śabda adhyāhāra* at all. They accept that there are cases of *arthakalpana* but that *arthakalpana* is not through *adhyāhāra* or *vākyaśeṣa.* The whole idea understood in the case of an elliptic expression is expressed by the *abhidhā vyāpāra* of the available expression itself. How can these words express also sense which they don't have and for which other words are needed. The prābhākaras say that the scope of the abhidhā is extended far enough to embrace the understood sense also. The abhidhā shoots like an arrow over a wide field. Bhoja gives an instance of *Vākyaśeṣa,* sentences in which *vidhi-niṣedha* is not expressed are of exactly the same nature as *kāvya. Vidhi* or *niṣedha* is helped by *arthavāda, stuti* or *nindā.* Poetry is *arthavāda,* and it's *vidhi niṣedha* is implied; it is *vākyaśeṣa.* This *vidhiniṣedha* is the second aspect of *vākyārtha* called *vidhi.* Thus, act like Rāma and not like Rāvaṇa which is *kāvya vyutpatti* is *vākyartha* and *vākyaśeṣa* for Bhoja. Dhvanivādins hold it to be suggested. When in the discussion on *Adhyahāra* and *vākyaśeṣa* Bhoja says that this *vākyārtha* or *vāklyaśeṣa* of *vidhi-niṣedha* is realized through *srutarthapatti.* He joins the camp of those who recognizing *arthāpatti* have found no need for *dhvani,* those who hold the *arthāpatti pakṣa* in the two *kārikās* on the anti *dhvani* view points quoted by Jayaratha. The illustrations given for *vākyaśeṣa* by Bhoja are from *arthavāda* and clearly correspond to *kāvyavākya.* Their implied injunctions and prohibitions corresponds to *kāvya-vyutpatti* and have to be examined by *dhvani* only. Bhoja gives two illustrations for *vākyaśeṣa* and gives us what ideas are left to be understood in those two cases. These remarks themselves prove *vākyaśeṣa* to be *dhvani.* These are clearly cases of *dhvani* where the *alaṅkāra* dominates. This is a case of purposeful suppression of a part of an expression. The two verses given by Bhoja as illustrations for *vākyaśeṣa,* are not cases of dominating *dhvani* but only cases having an element of *dhvani.* Bhoja however does not

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want to call such cases of elliptic expression where part of the expression is suppressed and the sentence is not complete, cases of *dhvani*. They apply only to cases of full *vākyas*, where a further meaning is implied. It is for cases of incomplete sentences that he postulates *vākyaśeṣa*.

Now, let us come to our problem proper namely, *vākyaśeṣa* in the sense of a supplementary sentence.

As a matter of fact for the first time we met with the term *vākyaśeṣa* in the mīmāṁsa text namely Śābarabhāṣya in the above sense—*uktamasmābhir vākyaśeṣatvam...* (I-II-22). Again in the same text (6-5-31) the term *vākyaśeṣa* is used—*anantaram vākyaśeṣe* etc.

In the commentary of Medhātithi on Manu II. 29 (89.13) belonging to dharmaśāstra of ninth century we have a reference to *vākyaśeṣa* in this sense—*Athavā dvijanmanamiti vākyaśeṣako bhaviṣyati–...*

In vārtika of Śabarabhāṣya we have the definition of *vākyaśeṣa* is resorted to as a cause. There is no scope of *vākyaśeṣa* where there is no doubt.

वाक्यशेषः संदेहेऽपेक्षितो निर्णयहेतुतां प्रतिपद्यते। कणिका०, पृ० 316. वाक्यशेषो हि भवन् पारतन्त्र्यात् गौणत्वाद्यपि प्रतिपद्यते। वा०–1/2/3/29. निःसंदिग्धे विध्युद्देशे वाक्यशेषः न निर्णायकः। सु०पृ० 1495. साकाङ्क्षस्य संनिधौ परस्तात् पुरस्ताद्वा परिपूरणसमर्थः श्रूयमाणो वाक्यशेषो भवति। भा०–2/1/16/48. 'प्राजापत्येषु यागानामेकानेकत्वसंशये। कृतः प्रकृतिवच्छब्दवाक्यशेषेण निर्णयः।।' वा०–3/1/1/1, पृ० 650. वाक्यशेषात् अर्थाच्च संदिग्धानां अर्थानामध्यवसानमुक्तम्। भा०–2/1/1/1. वाक्यशेषात् निर्णयः यत्र विध्युद्देशः संदिग्धः। यत्र तु असंदिग्धः तत्र तद्बलीयस्त्वात् वाक्यशेषबाधेनैव भवितव्यम्। वा०–3/4/11/30. वाक्यशेषस्य देवतासमर्पकत्वं उपक्रमस्य नैराकाङ्क्ष्यात् निराकृतं 'संयुक्तस्त्वर्थशब्देन' (2/3/7/18) इत्यधिकरणे। पराक्रमः–44/2. वाक्यशेषस्य संदिग्धेषु प्रामाण्यमुक्तं तेनैव (अक्ताधिकरणेन–1/4/13)। वा०–3/3/1/1.

Elsewhere in Śābarabhāṣya and Tantravārtika in the context of the meaning of the word *yava*, which we have already recorded, there is an elaborate discussion on *vākyaśeṣa*. It is stated that the word *yava* is used to refer to *dīrghaśuka* and *kaṅgu*. The discussion is with regards to the words *yava-varāha* and *vetasa*. Each of the words namely *yava, varāha,* and *vetasa* have two different referents. Hence the doubt with regards to the actual referents of these words. For e.g. *yava* means 1. *Dīrghaśuka*, 2. *Kaṅgu* or *priyaṅgu*. The word *varāha* refers to 1. *śukara* 2. *Kṛṣṇaśakuna* (kāka) and the word *vetasa* refers to 1. *Vañjulaka* 2. *Jaṁbu*. Since both these referents are found there is doubt with regards to the actual referents of these terms. It is stated that it is on the basis of *śāstra* that the reference like *dirghaśuka* etc. are obtained and here *sāstra* means *vākyaśeṣa* i.e. supplementary sentences on the basis of which the meaning of *yava* as *dīrghaśuka* are obtained. I reproduce the text for easy reference.

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'यवमयः चरुर्भवति' 'वाराही उपानहावुपमुञ्चते'। आर्या यवशब्दं दीर्घशूकेषु प्रयुञ्जते वराहशब्दं च सूकरे। म्लेच्छास्तु यवशब्दं प्रियङ्गुषु वराहशब्दं च कृष्णशकुनौ (काके)। तत्र उभावर्थौ ग्राह्यौ। इति चेत्, न। आर्यप्रसिद्धिरेव शास्त्रानुसारित्वात् ग्राह्या, न म्लेच्छानां शास्त्ररहितानां प्रसिद्धिः। शास्त्रं च 'यत्रान्या ओषधयो म्लायन्ते अथैते मोदमाना इवोत्तिष्ठन्ति' इति। 'वराहं गावोऽनुधावन्ति' (मैसं० 1/6/3)। वि० 1/3/5. यवमयस्य मध्यमपुरोडाशस्य त्रैधातव्यायां नियमः। भा० 10/7/16/51-57. 'यवमयश्चरुः' 'वाराही उपानहौ' 'वैतसे कटे प्राजापत्यान् संचिनोति' इति यववराहवेतसशब्दान् समामनन्ति। तत्र केचित् दीर्घशूकेषु यवशब्दं प्रयुञ्जते, केचित् प्रियङ्गुषु। वराहशब्दं केचित् सूकरे, केचित् कृष्णशकुनौ। वेतसशब्दं केचित् वञ्जुलके, केचित् जम्ब्वाम।

शब्दार्थविषयप्रयोगशिष्टाचारविप्रतिपत्तौ संदेहः।'एकशब्दमनेकार्थं शिष्टैराचर्यते यदा। विगानेन तदा तत्र कोऽर्थः स्यात् पारमार्थिकः।।' यववराहवेतसशब्दाः प्रियङ्गुवायसजम्बूष्वपि किल क्वापि देशान्तरे प्रयुज्यन्ते। 'तेन तद्वचनत्वे हि संदेह उपजायते। अनिरूपिततत्त्वानां यावद्दृष्ट्यानुसारिणाम्।। तत्राऽऽह, नैव संदेहः कर्तव्योऽत्र मनागपि। प्रयोगं प्रति तुल्यत्वात्सर्वलोकप्रयोगिणाम्।। यत्र देशे हि यः शब्दो यस्मिन्नर्थे प्रयुज्यते। शक्तिस्तद्गोचरा तस्य वाचिकाख्या प्रमीयते।।

Through this paper a case is made for a detailed and elaborate study on the concept of *vākyaśeṣa* on the basis of its occurrences and interpretation in different texts. As suggested in this paper in the texts of poetics we have a lot of discussion on the concept of *vākyaśeṣa* in the sense of elliptical sentence to signify suggestions. I conclude the present paper with the remark that whatever may be the meaning or the sense or in whatever sense the *vākyaśeṣa* is interpreted it cannot be postulated as a ground to comprehend the *śakti* of a word to its meaning in general like grammar etc. It is, as our survey and analysis suggests is taken as a ground only in the case of some very rare and specific words or terms used in *mīmāṁsā* texts and technical in nature. Thus, *vākyaśeṣa* unlike grammar etc. is not a general ground to apprehend the *śakti* and enjoys a very limited and restricted application and hence of little practical utility.

References

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   Nyāyasiddhāntamañjarī of Janakinath, ed. Gaurinath Sastri, pp. 164 ff.
2. Nyāyasiddhāntamuktāmvalī, p. 166.
3. Vākyapadīya II, 351 Tantravārtika on 1.2.7
   Pradīpa of Kaiyaṭa 6.3.34; Kāvyalaṅkarasūtra of Vāmana 1.2.6.
   Kāśikāvṛtti-nyāsa 6.3.34.

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सूत्रद्वयसार्थक्यनिरूपणम्

वी०पी० भट्ट

'कर्तुरीप्सिततमं कर्म' (पा०सू० 1-4-49) इति सूत्रेण कर्तृवृत्तिव्यापारजन्यफलाश्रयत्वेनीप्सितस्य ग्रामपदादेः कर्मसंज्ञाविधानेऽपि, 'विषं भक्षयति' इत्यत्र विषस्य कर्मसंज्ञाऽनुपपत्तिः। विषस्य कर्तृवृत्तिव्यापारजन्यगलाघः-संयोगरूपकफलाश्रयत्वेऽपि, कर्तुरीप्साविषयत्वाभावात्। अतः 'विषं भक्षयति' इत्यादौ द्वेष्योदासीनसंग्रहार्थं पाणिनिना 'तथायुक्तं चानीप्सितं' (पा०सू० 1-4-50) इति सूत्रितम्। अनीप्सितमपि कर्तुरीप्सिततमवत् क्रियाजन्यफलाश्रयः कर्मसंज्ञं स्यात् इति सूत्रार्थः। तेन 'विषं भक्षयति' इत्यादौ विषादेः कर्तृवृत्तीप्साविषयत्वाभावेऽपि, भक्षणक्रियाजन्यगलाधःसंयोगाश्रयत्वात् कर्मसंज्ञा युज्यते।

महाभाष्यरीत्या सूत्रार्थः तत्सार्थक्यं च

एतत्सूत्रे भाष्ये[1]-'विषं भक्षयति' इत्यत्र 'कर्तुरीप्सिततमं कर्म' इति सूत्रेणैव विषस्य कर्मसंज्ञा सिध्यतीति 'तथायुक्तं' इति सूत्रान्तरप्रणयनं व्यर्थम्। विषस्य कर्तृवृत्तिव्यापारप्रयोज्यफलाश्रयत्वात्, इति चेत् ?

न। विषस्य फलाश्रयत्वेऽपि कर्तुरीप्साविषयत्वाभावात्। ननु यदा लोके मनुष्यः दुःखार्तो भवति, तदा दुःखान्यनुभूय विषभक्षणमेव दुःखविमुक्तिकारणमिति विषप्राशने एव प्रवर्तते, अतः तस्य विषमेवेप्सितमिति। विषे व्यापारप्रयोज्यफलाश्रयत्वे सति कर्तुरिच्छाविषयत्वमबाधितमिति सूत्रान्तरप्रणयनं निरर्थकमेवेति चेत्।

उच्यते। 'ग्रामान्तरमयं गच्छन् चौरान्पश्यति' इत्यत्र चौरपदोत्तरं कर्मसंज्ञोपपत्त्यर्थं तथायुक्तमिति सूत्रमावश्यकमेव। तथाहि-गमनकर्तुः चैत्रस्य ग्रामान्तरगमनस्य ईप्सितत्वेऽपि, चोरदर्शनस्य अनीप्सितत्वेन 'कर्तुरीप्सित' इति सूत्रेण चोरे कर्मसंज्ञाया असम्भवात्।

ननु 'कर्तुरीप्सिततमं कर्म' इति सूत्रेण ईप्सितस्य ग्रामादेः 'तथायुक्तं चानीप्सितम्' इत्यनेन अनीप्सितस्य क्रियाजन्यफलाश्रयस्य चौरादेश्च कर्मसंज्ञासम्भवेऽपि, 'ग्रामान्तरमयं गच्छन् वृक्षमूलान्युपसर्पति' इत्यादौ ईप्सितानीप्सितभिन्नस्य उदासीनस्य वृक्षमूलादेः संग्रहः अशक्य एव। तत्र ईप्सितत्वानीप्सितत्वयोः असम्भवात्। न चेष्टापत्तिः। तयोः कर्मसंज्ञायाः आनुभविकत्वात्, इति चेत् ?

न। 'तथायुक्त'मिति सूत्रेणैव उदासीनस्यापि संग्रहः भवत्येव। तथाहि-अत्र सूत्रे ईप्सितं नेत्यनीप्सितम् इति न प्रसज्यप्रतिषेधः, येन उदासीनस्य कर्मसंज्ञा न सिध्येत्, परं तु ईप्सितादन्यदनीप्सितमिति पर्युदासः। तेन ईप्सितभिन्नयोः द्वेष्योदासीनयोः अपि उक्तसूत्रेणैव कर्मसंज्ञा सिध्यति।

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तथा च येन प्रकारेण कर्तुरीप्सिततमं क्रियाजन्यफलयुक्तं कर्मसंज्ञं भवति, तेनैव प्रकारेण अनीप्सितमपि क्रियाजन्यफलयुक्तं कर्मसंज्ञं भवतीति फलितोऽर्थः। अनीप्सितपदेन ईप्सितादन्यस्य सर्वस्यापि ग्रहणम्। यथा अधर्मादिभिः पदैः उत्तरपदार्थप्रतिपक्षभूतं वस्तु अभिधीयते, तथा अत्रानीप्सितपदेन ईप्सितप्रतिपक्षभूतं द्वेष्यमेव नाभिधीयते, वृक्षमूलादीनां द्वेष्यत्वाभावात् अव्याप्तेः। परं तु द्वेष्यं अश्व-लोष्ठादिवत्-उदासीनं च ईप्सितव्यतिरिक्तं सर्वमपि अनीप्सितपदेनाभिधीयते। तेन 'वृक्षमूलान्युपसर्पति' 'तृणं स्पृशती'त्यादौ यथा स्पृश्यमानस्य गङ्गादेः ईप्सितस्य क्रियायोगात् तज्जन्यसंयोगाश्रयत्वात् कर्मत्वं, तथा अनीप्सितस्य तृणादेरपि कर्मसंज्ञोपपद्यते इति निरूपितम्।।

मनोरमोक्तं सूत्रद्वयसार्थक्यनिरूपणम्

भट्टोजिदीक्षितानां[2] सिद्धान्तस्तु-अथ धातूपस्थाप्यफलशालि कर्म, इत्येवास्तु, किं पुनः ईप्सितानीप्सितयोः पृथक् ग्रहणेन। कर्तृवृत्तिव्यापारवाचकधातुवाच्यफलाश्रयत्वेन वक्त्रा विवक्षितस्य कर्मसंज्ञाविधानेन, 'ग्रामं गच्छति' इत्यादौ ग्रामस्य चैत्रवृत्तिगमनजन्यसंयोगाश्रयत्वात् 'ग्रामं गच्छन् तृणं स्पृशति' इत्यादौ तृणस्य प्रकृतधात्वर्थप्रधानीभूतव्यापारजन्यफलाश्रयत्वाच्च कर्मत्वं सम्भवति। तथा च सूत्रद्वयप्रणयनं व्यर्थमेव इति चेत्।

मैवम्। 'अग्नेर्माणवकं वारयति' इत्यत्र 'वारणार्थानाम्' (पा०सू० 1-4-27) इति सूत्रेण माणवकस्य अपादानत्वं प्राप्तं, तद्बाधनाय 'कर्तुरीप्सिततमं' इति वक्तव्यम्। ईप्सिततमपदाभावे 'वारणार्थानाम्' इत्यस्यैव अपवादत्वात् प्राप्तेः ईप्सिततममित्युक्तौ ईप्सितमात्रे सावकाशस्य तस्य अपवादत्वासम्भवेन ईप्सिततमे माणवके परत्वात् 'कर्तुरीप्सिततमम्' इत्यनेन कर्मत्वमेव भवतीति वक्तुं शक्यते। तथा च ईप्सिततमस्य अनेन कर्मत्वे सति अनीप्सितयोः द्वेष्योदासीनयोः संग्रहार्थं तथायुक्तम्' इति सूत्रस्यावश्यकत्वात्।

अनीप्सितग्रहणं तु स्पष्टार्थमेव, नत्वावश्यकम्। ईप्सिततमाभिन्नस्यापि संग्रहार्थमेव एतत्सूत्रारम्भात् आरम्भसामर्थ्यादेव तद्भिन्नयोः द्वेष्योदासीनयोः संग्रहसंभवात् इति।।

अनीप्सितवदस्य आवश्यकत्वसमर्थनम्

भैरवीकारास्तु[3]-प्रकृतधात्वर्थप्रधानीभूतव्यापारप्रयोज्यप्रकृतधात्वर्थफलाश्रयत्वेनोद्देश्यत्वरूपेप्सिततमत्वघटितसूत्रे कृते, द्वेष्योदासीनयोः कर्मसंज्ञा न सिध्यतीति तयोः कर्मसंज्ञासिध्यर्थं 'तथायुक्तं' इति सूत्रं कर्तव्यम्। तच्च द्वेष्योदासीनयोः संग्रहार्थमेव सूत्रितमिति द्वेष्योदासीनयोः संग्रहः भविष्यत्येव, इत्याशयेन शब्दरत्ने 'द्वेष्यसंग्रहोऽपि व्याख्यानादेव भविष्यतीति भावः। तस्यापि ईप्सिततमभिन्नत्वात्' इत्युक्तम्।

वस्तुतः चिन्त्यमिदम्! तथाहि-अनीप्सितपदाभावे 'तथायुक्तम्' इत्यस्य ईप्सिततमवत् क्रियायुक्तं क्रियाजन्यफलाश्रयः कर्मसंज्ञं स्यात् इत्यर्थः भवति। एवं च कर्तृवृत्तिव्यापारजन्यफलाश्रयत्वेन वक्त्रा विवक्षितस्य कर्मसंज्ञाविधाने 'कूपादन्धं वारयति' इत्यादौ प्रकर्षहीनेप्सितकूपादेः निरुक्तेप्सिततमभिन्नत्वात् अनेनैव कर्मसंज्ञाप्राप्तौ वारणार्थानामिति सूत्रमनवकाशं स्यात् अतः अनीप्सितपदमावश्यकम्। येन द्वेष्योदासीनयोरेव कर्मसंज्ञा यथा स्यात्।

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अनीप्सितपदस्य ईप्सितभिन्नमित्येव नार्थः, किन्तु ईप्सिततमविरोधीत्यर्थः। तद्विरोधश्च द्वेष्योदासीनयोः सिद्ध एव। उदासीनत्वं च इच्छाद्वेषाभावत्वम्। एवं च 'कूपादन्धं वारयति' इत्यत्र कूपादेः निरुक्तोदासीनत्वसत्वेऽपि प्रधानीभूतवात्वर्थव्यापारजन्यफलाश्रयत्वरूपतथायुक्तत्वस्य अभावात् न कर्मसंज्ञाप्राप्तिरिति 'वारणार्थानाम्' इत्यस्य न निरवकाशत्वापत्तिः।

तथैव तथायुक्तमित्यप्यावश्यकम्। अन्यथा पयसः करणत्वमात्रविवक्षया यत्र 'पयसा ओदनं भुङ्क्ते' इति प्रयोगः, तत्र क्रियाजन्यगलाधस्संयोगरूपफलाश्रयत्वस्य पयसः अक्षतत्वेन तस्य कर्मसंज्ञापत्तेः। अनीप्सितत्वस्य विवक्षणे च तेन द्वेष्योदासीनयोरेव विवक्षितत्वात् पयसश्च तथात्वाभावेन न तस्य कर्मसंज्ञाप्रसङ्गः।

तथा च 'तथायुक्तं चानीप्सितम्' इति पदद्वयस्यापि आवश्यकत्वं अस्त्येवेति सिद्धम्। न च 'न त्वावश्यकम्' इति मूलविरोधः इति वाच्यम्। मूलस्यापि यथाश्रुताभिप्रायत्वात् इति अनीप्सित-तथायुक्तपदयोरावश्यकत्वं समर्थयन्ति।।

शब्दरत्नकारोक्तं सूत्रद्वयसार्थक्यम्

शब्दरत्नकाराः[4]–'ग्रामं गच्छति' इत्यत्र ईप्सिततमत्वोपलक्षितमेव उद्देश्यत्वं भासते इत्यङ्गीकार्यम्। अन्यथा भाष्ये 'कर्मणा यमभिप्रैति स सम्प्रदानम्' (पा०सू० 1-4-32) इति सूत्रनिर्वचनकाले कर्मणेत्यस्याभावे 'विप्राय गां ददाति' इत्यत्र गोरपि सम्प्रदानसंज्ञापत्तिः इत्युक्तं न सङ्गच्छेत।

तथाहि–'काकवद्देवदत्तगृहम्' इत्यनेन यथा गृहविशेषस्य प्रतीतिः तथा ईप्सिततमशब्देनोद्देश्यत्वं उपलभ्यते। 'कर्तुरीप्सिततमं कर्म' इति सूत्रबोधितकर्मत्वशक्तेः उद्देश्यतासमानाधिकरणत्वात्। अत एव ईप्सिततमत्वं नाम प्रकृतधात्वर्थप्रधानीभूतव्यापारजन्यप्रकृतधात्वर्थफलाश्रयत्वेनोद्देश्यत्वमिति वृद्धाः सङ्गिरन्ते।

'विप्राय गां ददाति' इत्यत्र स्वस्वत्वध्वंसविशिष्टपरस्वत्वोत्पत्त्यनुकूलव्यापारस्य धात्वर्थतया इच्छारूपधात्वर्थस्य विप्रविषयकत्वेन विप्रस्य सम्प्रदानत्वं 'कर्मणा' इति पदस्य सत्वे एव सङ्गच्छते।

'कर्मणे'त्यस्यासत्वे च फलाश्रयत्वेनाभिसम्बन्धुमिष्यमाणस्य गोरपि सम्प्रदानत्वं स्यात्। अतः कर्मणेत्यपेक्षितम्। क्रियाजन्यफलाश्रयत्वनिष्ठविधेयतानिरूपितेच्छीयोद्देश्यत्वस्य गवि सद्भावेऽपि कर्मकारकसम्बन्धित्वेनेच्छोद्देश्यत्वं विप्र एव न गवीति न दोषः। तथा च उद्देश्यत्वघटितसम्प्रदानत्वस्य कर्मणि गवि अतिप्रसङ्गोद्घाटनेन कर्मत्वमुद्देश्यतागर्भमित्यपि सूचितमेव भाष्येण। तेन कर्मत्वं नाम ईप्सितानीप्सितसाधारणधातूपस्थाप्यफलशालित्वरूपमिति सिद्धम्।

एवं च 'कर्तुरीप्सिततमं कर्म' इत्यनेन ईप्सिततमत्वोपलक्षितोद्देश्यत्वाश्रयस्य कर्मसंज्ञाविधानेन द्वेष्योदासीनसंग्रहार्थं 'तथायुक्तम्' इति सूत्रमावश्यकमिति संचक्षते।।

ईप्सितत्वानीप्सितत्वयोः शाब्दबोधेऽविषयत्वम्

भूषणसारे कौण्डभट्टः[5]–'तथायुक्तं चानीप्सितम्' इति सूत्रान्तरेण क्रियाजन्यफलाश्रयस्य फलाश्रयत्वेनानीप्सितस्यापि 'ग्रामं गच्छन् वृक्षमूलान्युपसर्पति' अहिं लंघयति' कण्टकान् मृद्नाति' इत्यादौ कण्टकादेः कर्मसंज्ञा विधीयते। परं त्वत्रानीप्सितत्वं शाब्दबोधो न भासते, प्रयोजनाभावात्।

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अथ ईप्सिततत्वानीप्सिततत्वयोः शाब्दबोधे भानाभावेन वाच्यकोटौ प्रवेशाभावात् सूत्रे ईप्सिततत्वानीप्सिततत्वयोः ग्रहणं व्यर्थमिति चेत् ?

न। ईप्सिततत्वानीप्सिततत्वयोः कर्मसंज्ञाविधाने आवश्यकत्वेन ईप्सिततत्वानीप्सिततत्वघटितसूत्रद्वयमावश्यकम् इति प्राहुः।।

राघवेन्द्राचार्यसम्मतं सूत्रद्वयसार्थक्यनिरूपणम्

विषमपदवाक्यवृत्तौ[6]–'कर्तुरीप्सिततमं कर्म' इत्यत्र तमप् प्रत्ययेन प्रकृत्यर्थतावच्छेदकतावच्छेदकीभूतफलसम्बन्धनिष्ठप्रकृतधात्वर्थप्रधानीभूतव्यापारप्रयोज्यत्वरूपातिशयः बोध्यते।

अथ 'कर्तुरीप्सिततमं कर्म' इति ईप्सितानीप्सितसाधारणकर्मसंज्ञाविधायकसूत्ररचना पाणिनिना कुतो वा नानुसृता, येन सूत्रद्वयप्रणयनगौरवमपि नानुभूयते। 'अग्नेर्माणवकं वारयति' इत्यत्र माणवकस्येव अग्नेरपि प्रकृत्यर्थतावच्छेदकतावच्छेदकफलसम्बन्धित्वात् कर्मसंज्ञापत्तिस्तु अग्निनिष्ठफलसम्बन्धस्य कर्तृव्यापाराप्रयोज्यत्वादेव वारयितुं शक्यते इति ईप्सितानीप्सितत्वप्रयुक्तसूत्रद्वयं व्यर्थमेव इति चेत्

न। 'काशीं गच्छन् पथि मृतः' इत्यत्र ईप्सिततमत्वस्य अभावे काश्याः कर्मत्वं न सिध्येत्। अतः ईप्सिततमत्वमावश्यकम्। तथा च द्वेष्यादेः संग्रहार्थम् अनीप्सितत्वग्रहणमिति सिद्धान्तितम्।।

भट्टाचार्योक्तः सूत्रद्वयवैयर्थ्यशंकापरिहारः

व्युत्पत्तिवादे[7] सम्प्रदानत्वनिर्वचनावसरे–'कर्तुरीप्सिततमं कर्म' इति सूत्रेण कर्मत्वं नाम क्रियाजन्यफलभागितयेच्छाविषयत्वरूपं क्रियया व्याप्तुमिष्टमिति ज्ञायते। 'तथायुक्तं' इति सूत्रान्तरेण च कर्मत्वं क्रियाजन्यफलशालित्वरूपमेव, न तु इच्छाविशिष्टमिति प्रतिभाति। इच्छाघटितस्य फलाश्रयत्वरूपकर्मत्वस्य उदासीने असम्भवात्। तथा च ईप्सितानीप्सितयोः संग्रहार्थम् अनुगतम् इच्छाऽघटितं क्रियाजन्यफलाश्रयत्वमेव कर्मत्वं निर्वचनीयमिति चेत्

न। इच्छाऽघटितसर्वसाधारणकर्मत्वनिर्वचने सूत्रद्वयं व्यर्थं स्यात्, अतः इच्छाघटितस्य तस्य यत्र बाधः, तत्र कर्मसंज्ञाविधानार्थं तथायुक्तमिति सूत्रम्। तेन यत्र ओदनभोजनेच्छया गलाधःसंयोगानुकूलो व्यापारः, ततो दैवाद्विषस्यापि गलाधसंयोगः, तत्र न 'विषमनेन न भुज्यते' इति प्रयोगानुपपत्तिः। इच्छाघटितं क्रियाजन्यफलाश्रयत्वमात्रं यदि कर्मत्वं तदा 'विषमनेन न भुज्यते' इत्यत्र भोजनजन्यगलाधःसंयोगरूपफलाश्रयत्वाभावः नञा बोधनीयः। स च विषे बाधितः, गलाधःसंयोगरूपफलाश्रयत्वस्यैव तत्र सत्वात् इति 'विषमनेन न भुज्यते' इति प्रयोगो नोपपद्यते।

इच्छाघटितस्य क्रियाजन्यफलाश्रयत्वेन इच्छाविषयत्वस्य कर्मत्वस्वरूपत्वे तु उक्तस्थले विषस्य फलाश्रयत्वेनेष्टत्वाभावात् तादृशकर्मत्वाभावस्य अबाधिततया उक्तप्रयोग उपपद्यते। तथा च उक्तप्रयोगसाधुत्वाय इच्छाघटितकर्मत्वनिर्वचनपरं 'कर्तुरीप्सिततमं कर्म' इति सूत्रं सार्थकम्।

उक्तस्थल एव 'दैवाद्विषं भुज्यते' इति प्रयोगात् तत्र यदि आख्यातस्य इच्छागर्भकर्मत्वमर्थः, तदा तादृशकर्मत्वाश्रयत्वस्य विषे बाधितत्वात् तादृशप्रयोगानुपपत्तिः। अतः तत्र इच्छया अघटितं क्रियाजन्यफलाश्रयत्वरूपं कर्मत्वमाख्यातार्थ इति वक्तव्यम्। तथा च इच्छाऽगर्भमपि कर्मत्वं साधु इति बोधनाय 'तथायुक्तं चानीप्सितम्' इति सूत्रमिति रीत्या सूत्रद्वयसार्थक्यं भट्टाचार्याः आशेरते।

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गिरिधरसम्मतं सूत्रार्थविवरणम्

धात्वर्थफलवत्वं कर्मत्वमिति निरूपणावसरे गिरिधरोपाध्याया:[8]–तथायुक्तं चानीप्सितमिति सूत्रं तथा ईप्सिततमवद् युक्तं धात्वर्थफलेन अनीप्सितमपि कर्मसंज्ञं स्यात् इत्यर्थकम्। सूत्रस्थश्च-शब्द: ईदृशमनीप्सितमपि धात्वर्थफलेन युक्तं कर्मसंज्ञकमित्यर्थप्रतिपादक:।

अनीप्सितत्वं च द्वैधा। ईप्साया अविषय:, द्वेषस्य विषयश्चेति। 'ग्रामं गच्छन् तृणं स्पृशति' इत्यत्र तृणं ईप्सिताऽविषय:। 'रथ्यां गच्छन् चाण्डालं स्पृशति' इत्यत्र चाण्डाल: द्वेषस्य विषय:। सूत्रस्थेन अप्यर्थकेन चकारेण ईप्सितत्वानीप्सितत्वयो: अविवक्षणं ज्ञाप्यते। तेन धात्वर्थफलवत्वं कर्मत्वमिति सिध्यति इति निरूपयन्ति।।

खण्डदेवोक्तं तथायुक्तमिति सूत्रसमर्थनम्।

मीमांसाकौस्तुभे[9]–सम्मार्गाधिकरणे न तदर्थत्वाल्लोकवत्तस्य च शेषभूतत्वात् (2-1-12) इति सूत्रव्याख्यानसमये-द्वितीया न करणत्वार्थिका, प्रमाणाभावात्। परं तु कर्मणि द्वितीया इत्यनुशासनात् कर्मत्ववाचिनी। न च कर्मणि द्वितीया इत्यनुशासनं अप्रमाणमिति शङ्क्यम्, 'घटं करोति' इत्यादिप्रयोगेन तस्य प्रामाण्यसाधनात्। तथा च प्रयोगानुगृहीतस्मृत्या द्वितीयाया: कर्मत्वमर्थ: इति सिद्धम्।

अथ द्वितीयाया: कर्मत्वार्थकत्वं शक्यतावच्छेदकगौरवेण शक्त्यानन्त्यम्। तथाहि–'कर्तुरीप्सिततमं कर्म' 'तथायुक्तं चानीप्सितम्' इति पाणिनिसूत्रेण कर्मत्वमीप्सिताऽनीप्सितभेदेन नानाविधम् इत्यवगम्यते। तत्र च एकत्रैव द्वितीयाशक्तिरपरत्र लक्षणा, इत्यत्र मानाभावेन सर्वत्रैव द्वितीयाशक्तिकल्पनाया आवश्यकत्वात्, इति चेत्।

न। लाघवेन द्वितीयाया: व्याप्यत्वापरपर्याये क्रियाजन्यफलाश्रयत्वसमनियताखण्डोपाधौ शक्त्यंगीकारेण शक्यतावच्छेदकगौरवेण शक्त्यानन्त्यम्' इति दूषणानवकाशात्। ईप्सितत्वानीप्सितत्वं तु प्रमाणान्तरलभ्यमिति न द्वितीयाया: तत्र शक्ति:।

ननु द्वितीयाया: व्याप्यत्वापरपर्याये अखण्डोपाधौ शक्तिस्वीकारे 'व्याप्यं कर्म' इति सूत्रितेनैव कर्मस्मरणसम्भवेन सूत्रद्वयवैयर्थ्यापत्ति: इति चेत्।

उच्यते। 'अग्नेर्माणवकं वारयति' इत्यत्र 'वारणार्थानाम्' इति सूत्रेण व्याप्यस्य ईप्सितस्य अपादानसंज्ञाविधानात्, अग्निमाणवकयोरुभयोरपि ईप्सिततमत्वनिमित्तककर्मसंज्ञाबाधेन अपादानसंज्ञापत्ति:। अत: माणवकस्य अपादानत्ववारणार्थं कर्तुरीप्सिततमं कर्म इति ईप्सिततमे कर्मसंज्ञाविधायकस्य प्रथमसूत्रस्य आवश्यकत्वे सिद्धे, 'चौरान् पश्यति' 'ग्रामं गच्छन् तृणं स्पृशति' इत्यादौ द्वेष्योदासीनयो: अव्याप्तिवारणार्थं द्वितीयसूत्रस्यापि आवश्यकत्वात्।

एतेन कर्तुरीप्सिततमं कर्म इति सूत्रबोधितकर्मत्वे एव द्वितीयाशक्ति:। प्रथमोपस्थिततत्वात्। तथायुक्तं चानीप्सितम् इति सूत्रं तु 'अकथितं च' इति सूत्रवत् लाक्षणिकानुशासनमेव, इति न्यायसुधाकारोक्तमपि परास्तम्। शक्यतावच्छेदकलाघवानुसारेण ईप्सितानीप्सितसाधारणव्याप्यत्वे एव द्वितीयाशक्तिकल्पनात्। अत: तथायुक्तमिति सूत्रं कर्तुरीप्सिततमममितिवत् शक्तिग्राहकम्। अकथितादिसाधारण्येन द्वितीयांशविकल्पनस्य अशक्यत्वात् अकथितं च इति सूत्रं लाक्षणिकं खण्डदेवै: प्रत्यपादि।।

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निगमनम्

भाष्ये यदा लोके मनुष्यः दुःखार्तो भवति तदा विषभक्षणमेव ज्याय इति विषप्राशने प्रवर्तते इति विषस्यापि ईप्सिततमत्वसद्भावात् 'विषं भक्षयति' इत्यत्र विषस्य कर्तुरीप्सिततममित्यनेनैव कर्मसंज्ञासिद्धेः, 'ग्रामान्तरमयं गच्छन् चौरान् पश्यति' इत्यादौ चौरादिदर्शनस्य अनीप्सितत्वेन तत्र कर्मसंज्ञाविधानार्थं तथायुक्तमिति सूत्रान्तरम् इति प्रतिपादनात्, द्वेष्योदासीनसंग्रहार्थं तथायुक्तमिति सूत्रं सार्थकम्।

ननु धातूपस्थाप्यफलशालित्वं कर्मत्वमिति परिष्कारेण 'ग्रामं गच्छति' इत्यादौ ग्रामादेरिव 'चौरान् पश्यति' इत्यादौ चौरादेरपि कर्मसंज्ञासम्भवात् नोक्तं सूत्रद्वयप्रणयनप्रयोजनं भवितुमर्हति। परं तु अग्नेर्माणवकं वारयति इत्यत्र माणवकस्यापादानसंज्ञाबाधनार्थं कर्तुरीप्सिततममिति वक्तव्यत्वेन द्वेष्योदासीनयोः असंग्रहः। अतः तत्संग्रहार्थं तथायुक्तमिति सूत्रमिति चेत् सत्यम्।

कतुरितिसूत्रबाधितं कर्मत्वम् ईप्सितमत्वोपलक्षितोद्देश्यत्वमेव नतु ईप्सितानीप्सितसाधारणधातूपस्थाप्यफलशालित्वरूपम्। ('विप्राय गां दद्यादि'त्यत्र फलाश्रयत्वेनाभिसम्बन्धुमिष्यमाणस्य गोरपि सम्प्रदानत्वं स्यात्। गवि क्रियाजन्यफलाश्रयत्वनिष्ठविधेयतानिरूपितेच्छीयोद्देश्यत्वस्य अबाधात्।)

तथा च ईप्सिततमत्वस्य कर्मत्वलक्षणे प्रवेशस्य आवश्यकत्वेन द्वेष्योदासीनयोः संग्रहार्थं तथायुक्तमिति सूत्रमिति भाष्योक्तमेव युक्तं प्रयोजनम्।

अत एव भट्टाचार्यैः[10] इच्छाघटितसर्वसाधारणकर्मत्वनिर्वचने यत्र ओदनभोजनेच्छया गलाधस्संयोगानुकूलो व्यापारः ततो दैवाद्विषस्यापि गलाधः-संयोगः, तत्र विषे भोजनजन्यगलाधस्संयोगरूपफलाश्रयत्वाभावस्य बाधितत्वेन 'विषमनेन न भुज्यते' इति प्रयोगानुपपत्तिरिति निरूपितम्।

न च तथा सति इच्छाघटितस्यैव कर्मत्वनिर्वचनस्य साधुतया, तत्रैव विषे फलाश्रयत्वेनेष्टत्वस्य बाधितत्वात् 'दैवाद्विषं भुज्यते' इति प्रयोगानुपपत्तिरिति वाच्यम्।

तथायुक्तमिति सूत्रेण इच्छाघटितकर्मत्वमिव इच्छाऽघटितकर्मत्वमपि साधु इति बोधनेन विषे तादृशकर्मत्वस्य अक्षतत्वेन अनुपपत्यभावात्। तथा च इच्छाघटितस्य तस्य यत्र बाधः, तत्र इच्छाऽघटितकर्मत्वमेव विवक्षणीयमिति पर्यवसितम् इति।।

सन्दर्भ

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2. प्रौ०म०, पृ० 830
3. प्रौ०म०म०, पृ० 834
4. प्रौ०म०श०, पृ० 830
5. भू०सा०, पृ० 170
6. वि०वा०वृ०, पृ० 181
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पाणिनीयप्रत्याहारसूत्रेषु वर्णविन्यासस्य ध्वनिवैज्ञानिकी दृष्टिः

राधामाधवः दाशः

ध्वनिविज्ञानस्योपजीव्यविषयाः

ध्वनीनां विश्लेषण-वर्णन-वर्गीकरणानि ध्वनिविज्ञानस्य प्रमुखविषयत्वेन परिगण्यन्ते। ध्वनि-विश्लेषणपर्याये वाग्यन्त्राणां निर्माणप्रक्रिया कार्यवैशिष्ट्यानि च यथास्वरूपं विवेच्यन्ते। अत एव कोऽपि ध्वनिविश्लेषणज्ञोऽपरिचितानां भाषाणां सूक्ष्मविश्लेषणपूर्वकं स्ववाग्यन्त्रद्वारा तद्गतध्वनीनामुच्चारणे कौशलमपि जानीयात्। ध्वनीनामुच्चारणस्थानप्रयत्नादीनां यथार्थनिरूपणं भवति ध्वनिवर्णनम्। कस्या अपि भाषायाः समेषां ध्वनीनां स्थानप्रयत्नपरिशीलनपूर्वकं समासेन सूक्ष्मविभाजनं भवति ध्वनिवर्गीकरणम्। आधुनिकध्वनिविज्ञानस्याऽनया पद्धत्या भाषायाः शुद्धोच्चारणं लेखनं च सम्भवतः, शुद्धं स्पष्टं वैज्ञानिकं च सङ्केतनिर्माणं भवति, प्राचीनार्वाचीनरूपेण ध्वनिविकाशस्येतिहासः प्रकटितो भवति, विविधभाषाणां मध्ये पारस्परिकसम्बन्धोऽपि व्यवस्थितो जायते, येन हेतुना विविधभाषाभाषिणां विश्वबन्धुत्व-विश्वसंस्कृति-विश्वैक्यादीनां स्थापनाय मार्गः प्रशस्तो भवेत्। किन्तु नास्त्यत्र सन्देहावकाशो यद् ध्वनिविज्ञानस्य मौलिकलक्ष्यमस्ति शुद्धोच्चारणशिक्षा।

भारतवर्षे प्रचलितार्यभाषा वैदिक-संस्कृत-पालि-प्राकृतापभ्रंशक्रमेण विकशिता सतीदानीं हिन्दी-ओडिआ-वङ्गाली-मराठी-गुर्जरीत्यादिरूपैराधुनिकभारतीयैः प्रयुक्ता भवति। एतेषां ध्वनीनां विश्लेषणेन पूर्वोक्ततथ्यनिचयः स्पष्टमवधार्यते। प्राचीनभारते भाषाविज्ञानस्य परम्परा बहुसमृद्धाऽऽसीत्। आधुनिकभाषाविज्ञानाङ्गेषु ध्वनिविज्ञान-रूपविज्ञान-वाक्यविज्ञान-अर्थविज्ञानरूपमुख्यप्रभागेषु, शैलीविज्ञान-कोषविज्ञान-लिपिविज्ञानाद्यवान्तरगौणविभागेष्वपि भारतीयमनीषिणोऽसाधारणीं व्युत्पत्तिं प्रदर्शितवन्तः। शिक्षा-छन्दो-निरुक्तव्याकरण-प्रातिशाख्यग्रन्थानां भाषाविज्ञानयोग्यताऽऽधुनिकपरिभाषा-नुसारमपि स्वतःसिद्धा। आधुनिकभाषाविज्ञानिभिः पाणिनीयं व्याकरणं Transformational Generative Grammar (रूपान्तरयोग्य-पुनरुत्पादि-व्याकरणम्), Descriptive Linguistics (वर्णनात्मकभाषाविज्ञानम्) इत्यादीनां सर्वप्राचीनं सर्वोत्कृष्टमुदाहरणमिति दृढकण्ठं स्वीक्रियते, नवीनशोधसम्पादनार्थं चोपजीव्यते। व्याकरणमिदं संस्कृत-रूप (पद) विज्ञानस्य वाक्यविज्ञानस्य चानुपमग्रन्थोऽस्ति न केवलं भारतभूभागस्य, अपि च समग्रविश्वस्येति कथने न किमप्यतिरञ्जनम्। किन्तु ध्वनिविज्ञानस्य शोध-स्वाध्याय-शैलीमनुसृत्य पाणिनिव्याकरणस्य समीक्षणेन तथ्यमिदं समनुभूयते यद् ध्वनिविज्ञानं (Phonetics) भवतु, ध्वनिविचारो (Phonology) वा भवतु, तत्रोभयविभाव-

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योरनुरूपवैज्ञानिकी प्रवृत्तिः परिलक्ष्यते। यद्यपि सदृष्टान्तं ध्वन्युत्पत्तिप्रक्रिया सविस्तारं पाणिनीयाक्षर-समाम्नाये नास्ति, तथापि वर्णमालेयं प्रचलितसंस्कृतध्वनीनां वर्गीकरणे ध्वनिविज्ञानाभिमतां युक्तिपूर्णां पद्धतिमनुसरति। पाणिनिव्याकरणसदृशे पदशास्त्रे शब्दशास्त्रे वा ध्वनिविज्ञानस्य विषयाणां प्रामुख्या-भावेऽपि पाणिनिप्रकल्पितो वर्णसमाम्नायो न केवलं प्रत्याहारसम्पादनैकसाधनमस्ति, तद्गतवर्णानां क्रमविन्यासोऽपि पूर्णतयाऽऽधुनिकध्वनिविज्ञानानुमोदितो वर्त्तते। प्राचीनकाले प्रयुक्तिसाधनाभावेऽपि समेषां संस्कृतवर्णानामुच्चारणस्थानप्रयत्नादिविश्लेषणं तेषां युक्तिपूर्णं वर्गीकरणं च ऋषिभिरान्त-श्चक्षुषाऽभ्रान्ततया समनुभूतम्। विविधशिक्षाप्रातिशाख्यग्रन्थेषु तेषामुत्पत्तिविज्ञानमुच्चारणप्रक्रिया च सविस्तारमालोचिते। तन्त्रसाहित्येऽपि ध्वनीनां दार्शनिकविचाराः प्रस्तुताः। प्रणिधेयमत्र यत्पाणिनीय-प्रत्याहारसूत्रेषु वर्णविन्यासस्य वैज्ञानिकी भित्तिर्निर्विवादमस्ति किन्तु व्याकरणेऽस्मिन्स्थानप्रयत्नादिविषये पाणिनिना न कापि सूचना प्रदत्ता। सम्भवत इतः पूर्वं स्वरचितशिक्षायां वर्णविज्ञानस्य सविस्तरं विचारः कृत इति द्विरुक्तिभिया पुनरालोचनातो निवृत्तः स्यादथवा व्याकरणशास्त्रदृष्ट्या ध्वनिविचारस्य गौणी उपयोगितेति तदीयं कल्पनं युज्येत्।

वर्णविन्यासे जातिपक्षः

व्यक्तीनामानन्त्यात्तासां सङ्कलने गौरवाच्च समेषां वर्णानां परिगणने पाणिनिना जातिपक्षोऽङ्गीकृतो न व्यक्तिपक्षः। यथा सिद्धान्तकौमुद्यां स्वराणां भेदविषये निष्कर्षरूपेण सूचितम्-अइउऋ इत्येतेषां प्रत्येकमष्टादशभेदाः। लृ ए ओ ऐ औ इत्येतेषां प्रत्येकं द्वादशभेदाः। तथा सति स्वराणां 132 भेदानां गणनया गौरवापत्तेः केवलं मूलस्वराः परिगणिताः। अतः सर्वेषामकाराणामकारजातिसामान्यादेकोऽकार उपात्तः। तथैवेतरे स्वराः। ह्रस्वत्वादिउदात्तत्वादि-आनुनासिकत्वादयो व्यक्तिपार्थक्ये हेतवः सन्ति। तथैव ककारादीनां व्यञ्जनानामनन्तभेदाः सम्भवेयुः। सहोच्चारितपूर्वपरवर्णविशेषसान्निध्यात् क्षेत्रीय-भिन्नयुगीयविलक्षणप्रवृत्तिसत्त्वाच्च तेषां प्रत्युच्चारणं सूक्ष्मभेदस्यानुभवः सिद्धः। अनेन ककारः शतसंख्याकः स्यात्तथैवेतरो व्यञ्जनवर्णः। इदानीं भारतभूखण्डे कथितभाषासु विविधप्रकारकोऽकार उच्चार्यते। उत्तरप्रदेशेऽयम् 'अकार' इव, वङ्गालप्रदेशे 'ओकार' इव, दाक्षिणात्यभाषासु 'आकार' इव चोच्चारितो भवति। दिल्लीक्षेत्रे ऋ-स्वरो रकारवद् विहारक्षेत्रे रि-वद् उत्कलप्रान्ते रु-वदुच्चारितः श्रूयते यथा गृहशब्दस्योच्चारणं तत्र तत्र यथाक्रमं ग्रह-ग्रिह-ग्रुह इति प्रत्यक्षीक्रियते, तथैवामृतशब्दस्य अम्रत-अम्रित अम्रुतवत्। स्थानकरणप्रयत्नेषु पार्थक्यमेव तत्र हेतुर्भवति। संस्कृत-च-वर्गीयवर्णाः पूर्णस्पृष्टप्रयत्न- विशिष्टाः सन्ति किन्तु इदानीमुपलब्धाश्चवर्गीयवर्णाः किञ्चित्संघर्षिस्वभावकाः प्राप्यन्ते। तथैव क-च-ट-वर्ग्य-वर्णाः पूर्णतया यथोपदिष्ट-कण्ठ-तालु-मूर्धस्थानका न सन्तीदानीम्। तेषां सर्वेषां किञ्चित्स्खलनं लक्ष्यीक्रियते। कवर्ग्यवर्णास्तालव्यसदृशाः टवर्ग्याश्च वर्णा वर्त्स्या इवोच्चार्यन्ते। न केवलमिदानीन्तनमिदं ध्वनिपार्थक्यम्, प्रतिकालं तथा भवति। सम्भवत इदमेव कारणं यस्मात्शिक्षा-प्रातिशाख्यादिषु ध्वनितत्त्वपरकग्रन्थेषु वर्णानां स्थान-करण-प्रयत्नादि-विचारे भिन्नता दृश्यते। न केवलमेतावत्येव वर्णोच्चारणवैभेद्यभावना, प्रतिव्यक्ति उच्चारितः कोऽपि वर्ण इतरोच्चारणाद् भिद्यते, स्वोच्चारितः कश्चन वर्णोऽपि प्रत्युच्चारणं भिद्यते यतो हि प्रत्युच्चारणं ध्वनिकम्पनस्य मात्रागतपार्थक्यं भवतीति ध्वनिविज्ञानिनां मतम्। एतत्सर्वं समीक्ष्य पाणिनिना भाषिकध्वनीनामध्ययन-विश्लेषण-

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वर्गीकरणवेलास्वनुस्यूततद्वर्णजातीनामेव सङ्कलनं कृतम्। ध्वनिविज्ञानिभिर्वर्णजातिर्ध्वनिग्राम-ध्वनि-श्रेणीध्वनिमात्रापर्याया इति परिभाष्यते मात्रास्वरादिहेतुकपरिवर्तनेन ध्वनितत्त्वे परिवर्तनं न भवति। अतः पाणिनिना प्रत्याहारसूत्रेषु केवलं नवसंख्याका मूलस्वराः संकलिताः। अइउ-वर्णानां ग्रहणेन तदर्धमात्रिक-पादमात्रिकरूपाणामपि गतार्थता। एतद्विहाय सन्ध्यक्षराणामेकमात्रिक-चतुर्मात्रिकरूपाणि, ऋलृवर्णाभ्यां तदीयैकमात्रिकद्विमात्रिकताग्रहणमिव ईषत्स्पृष्ट-ऋलृवर्णयोरपि ग्रहणं सम्भवति, यतो हीषत्स्पृष्टवर्णा वस्तुगत्या ईषद्विवृताः सन्ति, ईषद्विवृताः विवृतश्रेणीका एव। विवृत-ऋलृवर्णयोर्मध्ये र-लवर्णयोरंशो विद्यत इत्यनस्वीकार्यम्। तदनुरूपं किञ्चिदीषत्स्पृष्टताऽप्यनिवार्या। शिक्षाग्रन्थाः प्रातिशाख्यानि च सर्वस्वरान्समरूपेण विवृता इति न मन्यन्ते-एओवर्णौ विवृततरौ, ऐऔवर्णौ च विवृततमाविति तदीयसिद्धान्तः। यथा पूर्वं सूचितमिदानीं क्षेत्रीयभाषास्वकारस्य विवृतता समानरूपेण न सिध्यति तथापि अकारग्रहणेन समेषां ग्रहणं भवति। पाणिनिः प्रयोगदशायामकारस्य संवृततां वक्ति।[1] तथापि स अ-आ इत्यनयोः समानध्वनितत्त्वं स्वीकरोति यतो ह्यस्पृष्टतोभयत्र समानाऽस्ति। तथैव विवृत-ऋलृकारयोरीषत्स्पृष्ट-ऋलृकारयोश्च साम्यम्।

पाणिनीयप्रत्याहारसूत्राणि वर्णसमाम्नायो वा

अइउ (ण्), ऋलृ (क्), एओ (ङ्), ऐऔ (च्), हयवर (ट्), लँ (ण्), ञमङणन (म्), झभ (ञ्), घढध (ष्), जबगडद (श्), खफछठथचटत (व्), कप (य्), शषस (र्), ह (ल्)। अत्र एतेषां चतुर्दशसूत्राणामानुपूर्वीकतायास्तथा प्रतिसूत्रं वर्णानां पारस्परिकक्रमविन्यासस्यौचित्यप्रदर्शनपूर्वकं पाणिनेर्ध्वनिवैज्ञानिकदृष्टेर्मूल्यायनं क्रियते।

अ-ए-ओ-वर्णानां मात्राविचारः

अत्रेदं विचार्यमस्ति यद् आ-जातिः अजातितो भिन्नाऽनुभूयते। आकारः अकारस्य केवलं द्विमात्रिकं रूपं नास्ति। आकारस्यैकमात्रिकं रूपमपि स्वकवितासु कविभिः प्रयुक्तम्।[2] ह्रस्व-ए-ओकारयोः प्रयोगश्छन्दोगानां सात्यमुग्रि-राणायनीयशाखयोः कृत इति भाष्यकारः सूचयति।[3] किन्त्वेतौ अकारस्थानीयोच्चारणजौ न तु वास्तविकौ ए-ओकारौ। पतञ्जलिना एतयोर्ह्रस्वस्वभावस्य ग्रहणं न कृतम्, वरं च घोषणा विहिता यल्लोके वेदे वा एकमात्रिकौ ए-ओ वर्णौ न स्त इति। किन्तु एकमात्रिक-आकारस्य चर्चा न कुत्रापि विहिता दृश्यते। संस्कृतभाषायां द्विमात्रिकयोः ए-ओकारयोर्बला-घातापनयने तयोः ह्रस्वताप्राप्तौ यथाक्रमम् इ-उ-कारौ जायेते न तु ह्रस्वौ-ए-ओकारौ। पाणिनिना 'एच इग्घ्रस्वादेशे' (पा०-1.1.48) इत्यनेन ए-ओ-ऐ-औ स्थाने इ-उ कारौ विहितौ, सेव्-सिषेवे-लोक्-लुलुके-रै-अतिरि-इत्यादयस्तत्र मानम्। तद्विपरीतक्रमेण इ-ए-ऐ रूपेण उ-औ रूपेण च विहितः शब्दव्युत्पत्तिविकारः सर्वत्र दृश्यते यथा-नीति-नेता-नैतिकाः, विद्-वेद-वैदिकाः, शुच्-शोक-शौचाः, मूल-मौलिकौ-इत्येतेषु इ-उ वर्णयोर्गुणित-वर्द्धितरूपसम्पत्तिः सूचिता। हिन्द्यामपि एऐ-इत्यनयोर्हस्वी-करणे इत्वमापतति यथा देखना-दिखाना-बैठना-बिठना इत्यादिषु। तथ्यतो लोकभाषायां ह्रस्व-ए-ओकारयोर्दर्शनं भवति तथा भोजपुरी-उपभाषायां देखा-देखाना-रोना-रोआना (न तु दिखाना-रुलाना इति रूपाणाम्)। छन्दोरक्षार्थं कवितासु आ-ई-ए-ऐ-ओ वर्णानामेकमात्रिकमुच्चारणमनिवार्यं भवति। अत एव एकमात्रिक-ए-ओवर्णयोः सत्ता पार्षदसिद्धा न तु सैद्धान्तिकीति वर्तते। एतयोर्मानकरूपं

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द्विमात्रिकमेव। तथैवावग्रहस्वरभक्तिनिष्ठेषु अ-इ-उ-वर्णेषु प्राप्ता एकमात्रातोऽपि न्यूनता शास्त्रदृष्ट्या पूर्णवर्णतां न प्राप्नोति। पाणिनिना स्वसमय उपलब्धानां नैकविभाषा-भाषा-गद्य-पद्याद्यगणितविधोच्चारित- वर्णाननुध्याय ध्वनितत्त्वस्य निश्चयः कृतः। यथा सङ्गीतरागाणामालापस्य लक्षविधश्रुतिसत्त्वेऽपि केवलं सप्तमानकस्वरास्तारमध्यम-कोमलादिभेदेन द्वादशरूपाण्येवाश्रयन्ति तथैव पाणिनीयप्रत्याहार- सूत्रेषूल्लिखिता वर्णाः पूर्णतया स्वतन्त्रा हि विवेचिताः, तदितरे श्रुतिमात्रमेव। यम-नासिक्य- विसर्गानुस्वार-स्वरभक्ति-जिह्वामूलीयोपध्मानीयप्रभृतिवर्णाः पूर्ववर्णा न सन्ति, अवान्तरश्रुतिमात्रम्। अत एव तेषां प्रत्येकं स्वतन्त्ररूपेण वर्णमालायां सर्वथाऽयौक्तिकं प्रतिभाति। वरं च जातिपक्षमुरीकृत्य वर्णसामान्यस्य ग्रहणमुचितमिति पूर्वोक्तं द्रढीक्रियते।

अइउ (ण्), ऋलृ (क्)

पाणिनेर्ध्वनितत्त्वगाम्भीर्यं तदीयस्वरव्यञ्जनवर्णविन्यासप्रकारादेव गम्यते। उच्चारणस्वातन्त्र्यात् पुनर्मुखविवृतताकारणात्स्वराः प्रथमं विन्यस्ताः। स्वरेषु व्यापकतमवर्ण इति विचार्य इदंप्रथमतया अकार उपात्तः। स्वामिदयानन्दस्य मतेन अकारोच्चारणं सम्पूर्णमुखत एव भवति।[4] प्रतिवर्णमकारोच्चारणमनुस्यूतम्। एतदर्थं नागरीआरवीय-रोमीयवर्णमालासु प्रथमस्थानमधिरोहति अकारः। तथा चाक्षराणामकारोऽस्मि इति गीताया उपदेशः।[5] मनुना प्रणवस्य सारोऽकार ऋग्वेदसार इत्यभिहितः।[6] नागरीलिप्यां सर्वेषां स्वराणां मात्राचिह्नं विनिर्मितं किन्तु अमेयत्वादकारस्य कृते न किमपि मात्राचिह्नं कल्पितम्। अकारं विना सर्वे व्यञ्जनवर्णा उच्चारणेऽक्षमा अत एवाऽपूर्णा विवेचिताः। आरवीयवर्णमालायां न केवलमकारः प्रथमवर्णत्वेन स्थापितः, अ-स्वरं विहायाऽवशिष्टस्वराणां कृते न कोऽपि पूर्णवर्णरूपचिह्नमभीप्सितम्। इतरेषां स्वराणां कृते केवलं तत्तन्मात्राचिह्नान्युपदिष्टानि ज़ेर-ज़बर-पेशदीनि। आधुनिकध्वनिविचार-परिभाषया संबद्धशब्दानां व्युत्पत्तिदशायां विधीयमानं ध्वनिपरिवर्तनं स्वरक्रमः (Vowel gradation) इत्यभिधीयते। स्वरक्रमदृष्ट्या सर्वेषां स्वराणां स्थानेऽकारोऽथवाऽकारस्थाने इतरस्वरा विपरिणम्यमानाः प्राप्यन्ते यतो हि अकारः सर्वत्रानुस्यूतोऽस्ति। ए-ऐ-ओ-औ-वर्णानामंशोऽस्त्यवर्णः, ऋकारेऽप्यकारांशो निहितोऽस्ति। एतदर्थमृकारस्य गुणे विहिते 'अर्', वृद्धौ च 'आर्' परिणामो मानम्। वृष-वर्षणम्, ऋषि-आर्षम्-इत्येतान्युदाहरणानि। इउ-इत्यनयोरप्यकारो निहितोऽस्ति, एतयोर्गुणविधाने उत्पन्नयोः ए ओ इत्यनयोराद्यांशोऽवर्णरूपत्वात्। अपि च अकारः स्वयं गुणवर्ण इति व्यपदिष्टः, अस्य पुनर्गुणविधानं नेष्टं किन्तु तस्य दीर्घीकरणेन वृद्ध्या वाऽऽकारत्वं सम्पाद्यते। इतरवर्णानां गुणविधाने वृद्धिविधाने चाऽकारस्य सहायताऽऽवश्यकी भवति। अकारं विना सर्वे वर्णा गुणहीना वृद्धिहीनाश्च भवेयुः। अनेन स्पष्टमिदं प्रमाणितं भवति यत्समेषु स्वरेषु प्रधानोऽस्ति अ-स्वरः। संस्कृतभाषायां सर्वाधिकप्रयुक्त-स्वरोऽस्ति अकारः। तथा च नन्दिकेश्वरः-'अकारः सर्ववर्णाग्र्यः प्रकाशः परमेश्वरः' इति ऐतरेयारण्यकेऽपि (2.3.6) समानोद्घोषोऽस्ति 'अकारो वै सर्वा वाक्, सैषा स्पर्शोष्मभिर्व्यज्यमाना बह्वी नानारूपा भवति' इति। उच्चारणस्थानेषु कण्ठस्थानं सर्वाद्यमस्ति, अकारोऽस्ति कण्ठ्यः। एतैरेव कारणैर्वर्णमालायां प्रथमस्थानं विभर्त्यकारः।

अकारमनुगच्छन्तो वर्णाः सन्ति तालुस्थानक इवर्ण ओष्ठस्थानक उवर्णश्च। कण्ठ-तालु-ओष्ठस्थानानां पौर्वापर्यं पूर्णतया विज्ञानसम्मतम्। यद्यपि ऋलृवर्णयोऽमूर्धदन्तस्थानद्वयमोष्ठात् पूर्वं

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भाव्यते तथाप्येते समानाक्षरे न स्तः, यतो ह्यनयोः रलयोस्तथा स्वरभक्तेरंशः प्राप्यते। वस्तुत एतौ सन्धिजौ मिश्रस्वराविति वक्तुं युज्यते यत्र स्वरव्यञ्जनयोरपूर्णो भागः स्वरभक्त्या व्यञ्जनभक्त्या च मिलितोऽस्ति। ऋकारे रकारांशत्वं पाणिनेरप्यभिमतमस्ति, प्रशास्तृणाम् (पा० 6.4.11), क्लृपः (पा० 1.3.93) इत्यादिनिर्देशस्तत्र प्रमाणम्। इउकाराभ्यामपि मिश्रितावेतौ। अत ऋलृतुलनया एतौ व्यापकौ भवतः, येन हेतुना अ इ उ इति प्रथमाक्षरत्रयमेकेनैव सूत्रेण ग्रथितम्। तेषां त्रयाणामपि यथामहत्त्वं पुनरुच्चारणस्थानानां पौर्वापर्यं परिशील्य विहिता क्रमसङ्गतिः प्रणिधेया। द्वितीयसूत्ररूपेण स्वरव्यञ्जनाभ्यां निर्मितौ सन्धिजस्वरौ ऋलृकारौ स्थापितौ। सन्ध्यक्षरेभ्यः पूर्वमेतदर्थं स्थापितौ यदनयोर्निमितिरपूर्णखण्डाभ्यामेव भवति। किन्त्वेके आचार्या[7] एतयोरंशाः प्रत्येकं समानस्थानजा इति समीक्ष्य समानस्वररूपेण गृह्णन्ति। तयोरपि प्रयोगाधिक्याद् ऋकारस्यादौ विनिवेशस्तदनन्तरम् लृकारः। लृकारेऽपि ऋकारांशः स्वरभागो वर्त्तमानोऽस्ति, लृकारस्योच्चारणस्थानं च ऋकारस्थानतः परमस्ति। ऋकारे रेफभक्तिर्मिश्रिता, साऽस्ति स्वरभक्तिः अइउवर्णैः सहास्पष्टतयैकीभूताऽस्ति। एतस्मादेव कारणाद्यथा पूर्वमुल्लिखितमस्ति गृह इति शब्दस्योच्चारणं विभिन्नप्रदेशेषु ग्रह-ग्रिह-ग्रुहरूपेष्वन्यतमरूपेण प्राप्यत इति। पाणिनिना ऋस्थाने अर्[8]-इर्[9]-उर्[10]-इत्येतेषां विधानं कृतम्। तदुदाहरणानि यथाक्रमं हृधातोर्हरति-जहार, कृधातोः किरति, मृधातोः मुमूर्षति, दातृशब्दात् दातुः -इत्यादीनि। तद्भवशब्देष्वपि पूर्वोक्तास्त्रयो विकारा लक्ष्यन्ते-यथा कृत्धातोः 'काट', मृत्ति-शब्दात् 'मट्टी' 'माटी' वा, पृष्ठशब्दात् पीठ, पुच्छशब्दात् पूच्छ-इत्यादिरूपैः।

एओङ्, ऐऔच्

ऋलृ इत्यनयोः परं सन्ध्यक्षराणि द्वाभ्याम् एओङ्-ऐऔच् इति सूत्राभ्यां न्यस्तानि सन्ति। द्वाभ्यां पूर्णवर्णाभ्यामेव सन्ध्यक्षराणि निर्मितानि, यथा-सुर+इन्द्रः=सुरेन्द्रः, सूर्य+उदयः=सूर्योदयः, एक+एकम्=एकैकम्, परम+औषधिः=परमौषधिरिति। एषु अ+इ=ए, अ+उ=ओ, अ+ए=ऐ, अ+ओ=औ इति परिणामः। यथा पूर्वं सूचितम् ऋलृवर्णौ सन्धिजौ, एते चत्वारोऽपि सन्ध्यक्षराख्याः। उभयोः पार्थक्यमेतदस्ति यद् ऋलृवर्णयोस्तत्स्थांशा अविभाज्याः (व्यपवृक्ताः), सन्ध्यक्षराणामखण्डत्वे प्रतीयमानेऽपि तानि कदाचिद् दुग्धोदकवत् पृथक्सत्तां प्रदर्शयन्ति।[11] यथा एचोऽप्रगृह्यस्य... (पा० 8.2.107) इत्यनेन प्लुतविधानसमयेऽवर्णांशत इवर्णांश उवर्णांशश्च पृथगुच्चारितौ भवेताम्। तथाहि-'गृहे' इत्यस्य प्लुतोच्चारणं गृहा३इ-रूपेण, 'पटो' इत्यस्य 'पटा३उ' इतिवद्भवति। न केवलमेतत्, अयादिसन्धीनां विश्लेषणेन तथ्यमिदं स्पष्टतरं भवति। नयनम् = ने+अनम् न्+(अ+इ)+ अनम् इत्यादिरूपेण। अत ऋलृ इत्यनयोः पश्चात्सन्ध्यक्षराणां स्थानं वर्णसमाम्नाये न्याय्यमिति न कापि विप्रतिपत्तिः।

सन्ध्यक्षरेषु ए-ओ इति वर्णद्वयं एओङ्सूत्ररूपेण स्वतन्त्रतया पूर्वं स्थापितम्। तदनन्तरम् ऐऔच् स्थाप्यते। अनेकैरेतयोः इउसमानस्थानत्वं परिगणितम्। यथा भाष्यकारो[12] ब्रवीति-'सिद्धमेङः सस्थानत्वात्।' शुक्लयजुः प्रातिशाख्येऽपि (1.6.6) तथा निर्दिष्टम्। एओ-तुलनया ऐऔ इत्यनयोर्विवृद्धरूपत्वमत एव विवृततरत्वमपि सिद्धम्। अपिच ऐऔ-उच्चारणेन एओ-अपेक्षयाऽधिकव्यपवृक्तत्वमपि स्वतःसंवेद्यम्। एओवर्णौ मौलिकवर्णरूपेणोच्चारणतः प्रतीयेते, किन्तु ऐऔ-वर्णयोः प्रत्येकं भिन्नध्वनिद्वयस्य सत्ता साक्षादनुभवसिद्धा। लोकभाषासु वस्तुतस्तौ सम्भवतः प्रयत्नलाघवकारणात्

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व्यपवृक्तौ जातौ यथा वैठक इत्यस्योच्चारणं 'वइठक' इति, गौरी इत्यस्य 'गउरी' इतिवद् भवति, तथाऽन्येषामपि शब्दानां प्रणिधेयमिदम्। एतद्विहाय ऐऔवर्णौ एओतुलनया प्रकृततया दीर्घौ स्तः, एचोऽयवायावः (पा० 6.1.78) इति सूत्रेण विहिता अय्-अव्-आय्-आवादेशा एतस्य प्रमाणमर्हन्ति तदर्थमेवैतेषां प्रत्याहारसूत्रेषु पृथक्सूत्रत्वकल्पना। उभयसूत्रयोर्यथाक्रमं कण्ठतालव्यकण्ठोष्ठ्य-स्थानक्रमोऽङ्गीकृतस्ताल्वपेक्षया ओष्ठस्थानस्य बहिस्थत्वात्तथैव पौर्वापर्यं युज्यत इति।

इत्थं पाणिनीयवर्णसमाम्नाये स्वराणामानुपूर्वीकता श्रेणीविभाजनं च तत्रभवतः सूत्रकारस्य पूर्णतया वैज्ञानिकीमवधारणां द्योतयतः। व्यञ्जनेभ्यः पूर्वं स्वराणां विन्यासोऽपि सहेतुकोऽस्ति। स्वरवर्णाः स्वयमुच्चारणशीलाः, ध्वनितत्त्वदृष्ट्या तेषामुच्चारणे मुखविवरे कुत्रचिद्रोधो न भवति, केवलं स्वरपेटिकायाः स्वरतन्त्रीद्वयस्य मध्यवर्त्तिविवृत्यपेक्षया कम्पनं जायते तेषां गुणात्मकता च निरूप्यते। किन्तु व्यञ्जनवर्णा विना स्वरमुच्चरितुमसमर्थाः। तथा च भाष्यम्-'अन्वग्भवति व्यञ्जनम्'।[13] अक्षरनिर्माणे स्वराणामेवाऽपेक्षा न तु व्यञ्जनानाम्। स्वरोऽक्षरमिति[14] प्रातिशाख्यमतम्। कस्यचित्स्वरस्य पुरः पश्चाच्च सन्निविष्टव्यञ्जनान्यक्षराङ्गानीति विवेच्यन्ते।[15] अत एव व्यञ्जनानि स्वराङ्गानि भवन्ति। स्वराः स्वयं राजमानाः सन्तः प्रभुभावापन्नाः, व्यञ्जनानि पुनः शासितरूपाणि। अतः स्वरा अल्पीयांसो व्यञ्जनानि भूयांसि सन्ति। एतदेव कारणं येन स्वरेभ्यः परमेव व्यञ्जनानां सन्निवेशः।

हयवर (ट्), लँ (ण्)

व्यञ्जनेषु पुनरन्तःस्थानां महत्त्वं सर्वाधिकं यतो हि स्वरव्यञ्जनानां मध्यवर्तिस्वभावभाज एते। ते न पूर्णतया स्वरा नापि व्यञ्जनधर्मयुक्ताः। अतस्तेषामन्वाख्याऽपि भवत्यर्धस्वरा (Semi vowels) इति। वृद्धिमुपेत्य इउऋऌ-स्वभावमधिकुर्वन्तः प्रभुत्वं लभन्ते, स्वरत्वेन परिणता भवन्ति। पुनः सङ्कुचिताः सन्तोऽर्धमात्रिकयवरलरूपत्वं भजन्ते। पाणिनेः 'इको गुणवृद्धी' (पा० 6.1.77), इग्यणः सम्प्रसारणम् (पा० 1.1.45) इति सूत्रद्वयं स्थितिमिमां स्पष्टीकरोति। व्यध्-विद्धयोः, वप्-उप्तयोः, त्वम्-तू (हिन्द्याम्) इत्येतयोः सा स्थितिः सम्यगनुसन्धेया। आङ्ग्लभाषाया यवरलवर्णैरक्षरनिर्माणं दृश्यते। अत एव, ते वर्णास्तत्राक्षरिकाः (Syllabic) भवन्ति, यथा sympathy-sky इत्यादयः। संस्कृतस्यशब्दात् He (आङ्ग्लीयः) उत्पद्यते, तथैव द्वि-two, centre-cadre-cattle इत्यादिशब्देषु र-ल-अर्धस्वराभ्यामक्षरनिर्माणं भवत्येव। सामान्यतयाऽन्तस्थानां क्रमो यरलवरूपेण प्राप्यते, किन्तु आलोच्येऽक्षरसमाम्नाये इ उ ऋऌस्वरैर्यथासम्बद्धमन्तःस्थानां क्रमं मनसि निधाय यवरलरूपेण स्थापिताः। तथा सति मिथः रूपान्तरणं सङ्गतिमापद्येत इति।

सत्यम्, यवरला अर्धस्वराः, हकारो नार्धस्वरः। ननु यवरलैः सहादौ हकारनिवेशनं किमर्थमिति प्रश्नस्योत्तरं ध्वनितत्त्वदृष्ट्या एवं भवेद् यत्संस्कृते हकारो घोषोऽपि प्राप्यतेऽघोषोऽपि। पूर्णमहाप्राण-प्रयत्नवान् आदि-हकारो घोषवर्णेषु (अइउण्-तः जबगडदशावधि), अन्तिमहकारो हल्सूत्रस्थाऽघोषवर्णेषु च पठितौ दृश्येते। अघोषहकारो विसर्जनीयरूपेण प्रयुक्तो भवति यस्योच्चारणे स्वरतन्त्रीद्वयस्य कम्पनं न जायते। इतरस्य तु नादात्मकघोषवत्ता सिद्धा। अपरं कारणं यथा पतञ्जलिना निरूपितं तदस्ति पूर्णतया व्याकरणप्रक्रियासाधने सहायताकरणम्। शास्त्रीया प्रत्याहारनिष्ठा च सा सहायता तदानीं सम्भवति यदा हकारः अट् प्रत्याहारे समावेश्यते यत्रान्तस्थानामप्यन्तर्भावः, पुनः रल्-शल्-वल्-

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झल्-प्रत्याहारेषु च यत्रोष्मवर्णेष्वप्यन्तर्भावो भवति। अन्तःस्थेष्वन्तर्भावात् 'अर्हेण' इति नकारस्य णत्वाप्तिरूपलाभोऽन्यथाऽर्हेन इति रूपं स्यात् (पा० 8.4.2), तथा 'पुरुषो हसति' इत्यत्र हकारे परे सति रोः उत्वाप्तिः (पा० 6.1.114); ऊष्मवर्णेष्वन्तर्भावात् 'स्निहित्वा' इत्यत्र 'क्त्वा' कित्वविशिष्टो भवति (पा० 1.2.26), तथैव 'अधुक्षत्' इत्यत्र क्स-विधानार्थम् (पा० 3.1.45), 'रुदिहि' इत्यत्र इड्विधानार्थम् (पा० 7.2.76) 'अदाग्धाम्' इत्यत्र सिज्लोपविधानार्थं च (पा० 8.2.26) हकारस्योष्म-वर्णेषु पाठ आवश्यकः। पतञ्जलिवचनमिदमनुसृत्य प्रत्याहारोपयोगिक्रमस्यावश्यकतां च विचार्य हकारसन्निवेशो द्विवारः कृत इति सिद्धान्तो नाऽनस्वीकार्यः। एतद्विहाय पतञ्जलिना स्वयमपि स्वीकृतं यत् 'वर्णज्ञानं वाग्विषयो यत्र च ब्रह्म वर्तते।' तदर्थमिष्टसिद्ध्यर्थं लघ्वर्थं चोपदिश्यते।[16]

रामाज्ञापाण्डेयमहोदयेन[17] संस्कृतहकारस्य द्विविधत्वं प्रपञ्चितम्। एकं कण्ठ्यमपरमुरस्यम्। इदानीमुपलब्ध ऊष्म-हकार इव सम्भवतः पूर्वमन्तःस्थहकारः कोऽपि आसीत्। अत एव भाष्यकारस्य उभयहकारयोरभिन्नत्वचिन्तनेऽसम्मतिं वक्ति पाण्डेयमहोदयः। प्रमाणत्वेन स निम्नोक्तान् हेतूनुपन्यस्यति- (क) इउऋल-यवरलानां मध्ये-स्थित-पारस्परिकस्थानपरिवर्ति-सम्पर्कोऽपि अकार-हकारयोर्मध्ये दृश्यते। अवश्यं केवलसंस्कृताधारेण तत् प्रमाणयितुं दुष्करम्। किन्तु तौलनिकध्वनि-विज्ञानमवलम्ब्य भारतीय-आङ्गलीय-सम्बद्ध-शब्दानां तुलनया तथ्यमिदं परिष्कर्तुं शक्यते। यथा अश्व-Horse इत्यनयोः, आवास-House इत्यनयोः, नाल-नहर इत्यनयोः, Hospital-अस्पताल इत्यनयोश्च अकार-हकारयो सुलभविनिमयो भवति। आङ्गलीयः Honest इति शब्दः 'अनेष्ट' इति, Humble इत्यस्योच्चारणप्रकारः 'अम्बल्' इतिवद् भवति। आरवीयभाषायामपि 'हे'-'हमजा' इति द्विविधो हकारः स्वीकृतः।[18] अत एव नैतदयुक्तं यदि हयवरलवर्णानां सम्प्रसारणेन अइउऋलृवर्णा भवन्तीत्युच्यते। तालव्य-मूर्धन्य-दन्त्य-ओष्ठ्यान्तःस्थवर्णैः साकं कण्ठ्यान्तःस्थो वर्णोऽपि संस्कृते कोऽप्यासीदिति युक्तिः। किन्तूष्महकारेण सह साङ्कर्यादभेदग्रहाद् वा स वर्णः क्रमशो लुप्तः जातः।[19] (ख) पाण्डेयमहोदयेन द्वितीयो हेतुरयमुपन्यस्तो यदन्तस्थवर्णः प्रायेण मध्यवर्णागमरूपेण शब्दमध्ये प्रविशन्दृश्यते। वैयाकरण-पाणिनिरपि राम+ओः>रामयोः, लता+आः >लतायाः, दा+अक> दायकः, धी+औ > धियो, भू+औ > भुवौ, बभू+अ > बभूव इत्यादिरूपैः प्रक्रियामिष्टवान्। कथितहिन्द्यामपि अन्तःस्थवर्णानां मध्यागमो दृश्यते। यथा जि+आ > जिया, सी+आ > सिया, दि+आ > दिया, धो+आ > धोया, हो+आ > हुआ हुवा इत्यादिवत्; प्रेरणार्थकरूपनिर्माणे व्-आगमोऽनिवार्यतया लक्ष्यते, यथा पढ़वाना-लिखवाना-करवाना-इत्यादिवत्; संस्कृतेऽपि र-ल् आगमविशिष्टरूपाणि लक्ष्यन्ते, यथा-संविदते > संविद्रते, शे + अते > शेरते, पा+णिच् > पालयति; हिन्द्यां पण > प्रण, शाप > श्राप, धो+आना > धुलाना, रो+आना > रुलाना; आङ्गलीयद्धवशब्देभ्योऽपि यथा बेञ्च् (bench) > ब्रेञ्च्, कोल् (coal) > कोयला; संस्कृत-घासः > आङ्गलीय-(grass) ग्रास्, कण > (grain) ग्रेन् इतिवत्। हकारमध्यागमस्योदाहरणं यथा तेल+अन्न > तेलहन, चालाक > चाल्हाक (भोजपुरी), जेल > जेहल (भोजपुरी), लसुन > लहसुन-इत्यादिवत् प्रमाणत्वेनाहरणीयाः। (ग) तृतीयहेतुः स्यात् प्रत्युच्चारणस्थानं विवृत-ईषद्विवृत-ईषत्स्पृष्ट-स्पृष्टभेदेन चतुर्विधा वर्णा अभीष्टाः प्रतीयन्ते-यथा तालुस्थानका इ-य-श-चवर्गाः, मूर्धस्थानका ऋ-र-ष-टवर्गाः, दन्तस्थानका लृ-ल-स-तवर्गाः, ओष्ठस्थानका उ-व-उपध्मानीय-पवर्गाः, तथैव कण्ठस्थानीयश्चत्वारो वर्णा अवश्यं स्युः-अ-ह-ह-क-

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रूपेण। अ-इ-उ-ऋ-लृ इत्येभ्योऽनन्तरं यथाक्रमं हयवरलानां विन्यासः पूर्वोक्तमनुमानं पुष्णाति। परवर्त्तिनि कालेऽन्तःस्थहकारेणोष्महकार-साङ्कर्यवशात्पुनरुभयोर्लिपिसाम्याद् गौणत्वं भजमानोऽन्तःस्थ-हकारस्य सम्भवतो लोपो जातः। नैकेषां प्राचीनध्वनीनां कालकवलनमथवा भिन्नरूपेण विपरिणमनं चास्माभिरनुभूतम्। कदाचित्स्वतन्त्रलिप्यभावोऽपि तत्र हेतुरस्ति। ळ > लरूपेण यथा इळा > इला, षकारस्य जनभाषासु खत्वाप्तिः यथा लक्ष्मण > लषण > लखन इत्यादिषु निरूपणीया। ओ-औचिह्न-द्वयमपि अ-चिह्नतो जातम्, उभयोः किमपि स्वतन्त्रचिह्नं नास्ति। इदानीं प्रादेशिकभाषासु स-श-षकाराणां त्रयाणां स्थाने उच्चारणसौविध्यार्थं केवलमेकसकारस्य प्रवृत्तिर्दृश्यते। संस्कृत-ऋवर्णोच्चारणस्यापि रु-रि रूपग्रहणेन लेखनवेलायां रिण-रुणवद् ऋणशब्दः प्रकाश्यते। अत एवैतैस्तर्कैरनुमातुं शक्यते यत्संस्कृतवर्णमालातो कण्ठ्योऽन्तःस्थहकारोऽपि कालक्रमेण निरसितः स्यात्।

ञमङणन (म्)

अन्तःस्थवर्णेभ्यः परं पञ्चमस्पर्शवर्णानामनुनासिकानां च स्थितिः पाणिनीयप्रत्याहारसूत्रेषु। स्वराणामर्धस्वराणां च पश्चादनुनासिकव्यञ्जनानां गणना युज्यते। अनुनासिकवर्णाः पादस्वरा इति विवेचयितुं शक्याः। आङ्ग्लीयभाषायां सर्वेऽन्तःस्था अनुनासिकव्यञ्जनवर्णाश्च स्वनशीलाः सन्ति। स्वनशीलतैव स्वरधर्मोऽस्ति। अन्तःस्थेष्वनुनासिकेषु च स धर्मः क्षीयमाणो लक्ष्यते। अत एव स्वनशीलतादृष्ट्या स्वर-अन्तःस्थ-अनुनासिकानां क्रम उचितः प्रतिभाति। सर्वाधिकस्वनशीलता स्वरेषु, सर्वाल्पस्वन-शीलताऽनुनासिकव्यञ्जनेषु तथा मध्यमप्रकारताऽन्तःस्थेषु ध्वनिविज्ञानसिद्धा इति विषयेऽस्मिन्पाणिनीयो-पदेशशैली पूर्णतया वैज्ञानिक्येव। न्-ण्-म् इत्येतेषां त्रयाणामन्तःस्थ-यवरलानामिव स्वरादेशः सिध्यति। पाणिनीयसूत्राण्येवात्र प्रमाणत्वेनोदाह्रियन्ते। यथा पाणिनिनाऽनुनासिकवर्णानां लोपादेशार्थं विधानानि[20] प्रदत्तानि। तथैवानुनासिकानामात्वविधानार्थमपि विधानान्यनुसन्धेयानि।[21] जन्-सन्-खन् इत्येतेषां नान्तधातूनां आकारे जाते जात-सात-खात-जायते-सायते-खायते-जाति-साति-खाति इत्यादीनि रूपाणि सम्भवन्ति। तन्धातोरपि तायते इति रूपं जायते। तथैव णकारस्योकारो जायते यथा ओण्+वन्=अवावा इति रूपं निष्पाद्यते। अनुनासिकवर्णाः पादस्वरा इति विवेचनस्यायं हेतुरस्ति यत् तेषां स्थानेऽपि स्वरादेशवद् अर्धस्वराणामन्तःस्थानां वाऽऽदेशो भवति। मकारस्थाने ₹ (रुँः) आदेशपरकं विधानमस्ति-समः सुँटि [संहितायाम्, रुँः] (पा० 8.3.5), पुमः खय्यम्परे [रुँः] (पा० 8.3.6); नकारस्य स्थाने रोँर्विधानं यथा-नश्छव्यप्रशान् [अम्परेरुः] (पा० 8.3.7)। एतेषामुदाहरणानि यथाक्रमं भवन्ति सम्+कारः > संस्कारः, पुम्+कोकिलः > पुंस्कोकिलः, कान्+कान् > कांस्कान् च। धनमान् (धन+मतुँप्) इत्यस्य परिनिष्ठिते रूपे 'म' स्थाने वादेशे सति धनवान् इति रूपं सम्पाद्यते।[22] हिन्द्यामपि आम > आँव, ग्राम > गाँव, फिन > फिर इत्यादिविपरिणतरूपाणि, भोजपुर्यां फेन > फेर, बलवान् > वरियार इत्यादिरूपाणि सुलभानि यत्रानुनासिक-मकारस्थानेऽन्तःस्थ-वकारः, नकारस्य चान्तःस्थरकारश्च अनुसन्धेयौ।

अनुनासिकव्यञ्जनस्थानेष्वनुस्वारो भवतीति लक्ष्यते शास्त्रतः प्रयोगतश्च। अनुस्वारो महासंज्ञोचितान्वर्थनामास्ति यतो हि सोऽयं स्वरमनुगच्छति। न्-म् इत्यनयोः स्थाने विहितोऽनुस्वारः पुनरन्तस्थवर्णत्वेन विपरिणमते-तदुदाहरणानि यथा-सयूँयन्ता-सवँवत्सर-यलँलोक इत्यादीनि। अपि

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चान्तःस्थवद् अनुस्वारानुनासिक-नवर्णानामपि मध्यागमः सुलभविषयोऽस्ति-यथा फल-इ > फलानि, धावत्+औ > धावन्तौ, बालक+आम् > बालकानाम्-इत्येतेषु नकारागमः, यज+आन > यजमान इत्यत्र मकारागमश्च। हिन्द्यां शर्कर > कंकड़, पक्ष > पंख, मार्जन > मंजन, हस > हँस, मुख > मुँह इत्यादिप्रयोगाः प्रमाणत्वेनोद्ध्रियन्ते। निष्कर्षोऽयं समासाद्यते यत्संस्कृते पादस्वरूपाः पञ्चानुनासिकाः प्रयुक्ता भवन्ति, तेषु न्-म् इत्येतयोः प्रयोगबाहुल्यम्। आङ्ग्लभाषायां केवलं न्-म्, आरवीय-भाषायां द्वौ न् (नून), म् (मीम)-इत्येतौ सुरक्षितौ। स्वर-अर्धस्वरपादस्वररूपैर्विवेचिताः पूर्वोक्ताः समे वर्णाः स्वनधर्माणोऽत एव स्वरधर्माणः सन्ति। सम्भवतः स्वनशब्दादेव तदीयनकारस्य रेफादेशे स्वरशब्दस्य निष्पत्तिः, तथा च धातुः स्वृ शब्दोपतापयोरिति। अतः पाणिनिना स्वरवर्णेभ्यः परमन्तःस्थानां तेभ्यश्च परमनुनासिकानां क्रमः स्ववर्णमालायां स्थापितः स्यात्।

झभघढध(ष्), जबगडद(श्), खफछठथचटत(व्), कप(य्), शषस(र्), ह(ल्)

स्वराणां स्वरकल्पानां च वर्णानां पश्चाद् इतरव्यञ्जनानां नियतक्रमः कल्पितः। तेषामादौ विशंतिः स्पर्शवर्णाः कण्ठ-तालु-मूर्ध-दन्तोष्ठ-स्थानका विन्यस्ताः, तदनन्तरमूष्मवर्णाश्च। स्पर्शवर्णेषु च चतुर्थ-तृतीय-द्वितीय-प्रथमवर्णमिषेण क्रमोऽङ्गीकृतः। चतुर्थवर्णेभ्यः पूर्वं वर्गपञ्चमवर्णानां स्थितिः पूर्वमालोचिता, येषां पादस्वरव्यपदेशो विद्वद्भिरभिहितः। पञ्चविशंतिस्पर्शवर्णानां प्रथमवर्णत्वेनानुनासिकानां स्थापनमेतत्सूचनार्थं यदुभयोर्मुखमार्गनासिकामार्गयोगदानमस्ति तेषामुच्चारणे। तदितरेऽन्ये तथा नोच्चर्यन्ते। मुखगह्वरे तत्तदुच्चारणस्थानेषु वायुरोधपूर्वकोच्चारणादनन्तरं नासिकामार्गेण वायुनिष्कासनबलेनैवानुनासिकत्वाप्तिः, किन्तु तदितरेषां वर्गचतुर्थादि-प्रथमवर्ण-पर्यन्तानां समेषां मुखगह्वरे वायुरोधपूर्वकमुच्चारणरूपस्पर्शो भवति, मुखमार्गेणैव वायुनिर्गमनं भवति। प्रथम-द्वितीय-वर्णान्विहायान्ये तृतीय-चतुर्थ-पञ्चमवर्णा घोषा इति पाणिनिना घोषनिर्देशः कृतोऽत विपरीतक्रमेण नाम पञ्चम-चतुर्थ-तृतीय क्रमेण वर्णाः सन्निवेशिताः। तयैव रीत्या द्वितीय-प्रथमवर्णक्रमः। खफछठथचटतकपरूपा वर्गद्वितीय-प्रथमवर्णा अघोषवर्णाः परिगणिताः। अवशिष्टाः ऊष्मवर्णा शषसहास्तदनन्तरं पठिताः। वर्गचतुर्थवर्णानां घोषत्व-महाप्राणत्व-सत्त्वाद् गौरवापेक्षा, तत्तुलनया वर्गतृतीयवर्णानां घोषत्वाल्पप्राणत्वे लाघवम्। तथैव अघोषमहाप्राणस्वभावकानां वर्गद्वितीयवर्णानां तुलनयाऽघोषाल्पप्राणानां वर्गप्रथमवर्णानां लाघवम्। अत एव चतुर्थ-तृतीय-द्वितीय-प्रथमक्रमेण वर्ग्यवर्णानां विन्यासः पूर्णतया वैज्ञानिकोऽस्ति। ऊष्मवर्णानां शषसहाणां सर्वान्तविन्यासेनेदमेव तात्पर्यं भवेद् यत्तेषामुच्चारणे ध्वनिकरणानां तत्तत्स्थानैः स्पर्शो रोधो वा न भवति। उच्चारणवेलायां सङ्कुचितमार्गेण वायुनिर्गमनहेतोर्वायुमार्गे संघर्षताऽनुभूयते। तादृशः संघर्षभावः वायुप्राधान्यं च स्पर्शवर्णेषु न लक्ष्येते। वैशिष्ट्यमिदमूष्मवर्णानितरवर्णेभ्यः पृथक्करोति। तदर्थं पाणिनिना ते वर्णा अन्ते पठिताः।

उपसंहारः

पाणिनिना ह्रासक्रमेण सङ्कोचक्रमेण वा वर्णाः प्रदर्शिता न तु विकाशक्रमेण। स्वरत आरभ्य ऊष्मवर्णेषु वर्णगणनावसानं क्रियते। वर्ग्यवर्णाः (स्पर्शवर्णाः) पञ्चमवर्णत आरभ्य प्रथमवर्णेष्वन्ततां नीयन्ते। अहिर्व्युध्नसंहितानुसारं वैष्णवतन्त्रेऽपि स्पर्शवर्णा विपरीतक्रमेण प्रदत्ताः-मभबफप-इतिवत्।[23] मनमोहनगौतममहोदयस्याभिमतमप्यत्र[24] प्रणिधेयम्। तदीयाशयोऽस्ति-प्रत्याहारसूत्राणां क्रमः

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पर्यायचतुष्कसिद्धः। स भवति-स्वरा इति प्रथमपर्यायः, स्वनमयस्वराणां समधर्मिव्यञ्जनवर्णाः इति द्वितीयः, स्पर्शव्यञ्जनानीति तृतीयः, घर्षव्यञ्जनवर्णा इति चतुर्थोऽन्तिमश्च पर्यायः। आधुनिकध्वनि-विज्ञानिभिरपि सोऽयं क्रमो युक्तिपूर्ण इति विचारितः। पाणिनीयाष्टाध्याय्याः पदविज्ञानप्रतिष्ठालक्ष्यं किन्तु तस्य भित्तिभूमिरूपं वर्णविज्ञानं यद्यपि पूर्णतया नालोचितं पाणिनिना तथापि असंदिग्ध-सारवद्-विश्वतोमुखं चतुर्दशसूत्रात्मकवर्णजालं पुराणमपि चिरनवीनं ध्वनिचिन्तनप्रक्रियां संदधद् राराजिष्यते। श्रीरामदेवत्रिपाठीना[25] प्रत्याहारसूत्रेषु वर्णगुच्छसङ्कलने पाणिनीयां दृष्टिमधोनिर्दिष्टरूपेण प्रस्तौति-युद्धक्षेत्रे सैन्यसज्ज इव वर्णात्मा भवति राजा, तदीयसेनामुख्यो भवति स्वरः, तत्सहायकोऽध्यक्षोऽस्ति अन्तःस्थः। वर्गीयस्पर्शवर्णाः सन्ति तदीयसैन्याः, तत्पृष्ठभागे संवेशिता ऊष्मवर्णाः सन्ति रक्षापङ्क्तिरूपाः। अन्तेऽयोग-वाहानां श्रेणी या साक्षाद्युद्धक्षेत्रे सैन्यैः सहावस्थिताऽपि सैन्यकर्म न करोति वरं रजक-चिकित्सक-सूपकाराणामिव सेवावृत्तिमादधाति सा पाणिनिनाऽवश्यं सैन्यरूपेण न स्मृता। इति शम्।

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19. द्र० रामाज्ञापाण्डेयः, पूर्वोल्लिखितम्, पृ० 125–'यदा च हयरलवेति पञ्चकं संप्रसृतं भवति तदा स्वीयमर्धमात्रात्मकं रूपं वर्धयित्वा एकमात्रारूपं दधत् भूतपञ्चकरूपं धारयति, एवमेता एव पञ्च मातृका अइउऋऌ रूपेण परिणमन्ते, इग्यणः सम्प्रसारणम् (1.1.55) इति सूत्रयन् भगवान् पाणिनिरिममर्थं परिपुष्णोति।"
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21. द्र०पा० 6.4.41–विड्वनोरनुनासिकस्यात्, पा० 6.4.42–जनसनखनां सञ्झलोः [क्ङिति, आत्] 6.4.43–ये विभाषा [जनसनखनाम्, आत्], 6.4.44–तनोतेर्यकि [विभाषा, आत्], 6.4.45–सनः क्तिचि लोपश्चास्यान्यतरस्याम् [आत्]।
22. द्र० पाणिनिसूत्राणि 8.2.9-17 : मादुपधायाश्च मतोर्वोऽयवादिभ्यः, झयः, संज्ञायाम्, आसन्दीवदष्ठीवच्चक्रीवत्कक्षीव-द्रुमण्वच्चर्मण्वती, उदन्वानुदधौ च, राजन्वान् सौराज्ये, छन्दसीरः।
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सृष्टिप्रक्रिया-विषये वैयाकरणमतविमर्शः

शङ्करजी झाः

व्याकरण-राद्धान्तानुमोदित-सृष्टिप्रक्रियाविषये वैयाकरणानां मतभेदोऽवाप्यते। एतद्विषयकविचार-कर्तृषु नागेशभट्टो भर्तृहरिश्च प्राधान्यं भजेते। इदमत्रावधारणीयं यदनयोर्मतं पृथक् भिन्नं वा वर्तते प्रकृतप्रसङ्गे। सर्वप्रथममस्माभिर्नागेशसम्मता सृष्टिप्रक्रिया प्रस्तूयते या तदीयलघुमञ्जूषायां प्रतिपादिता-ऽस्ति[1] :-

एतस्य दृश्यमानजगतः प्रलयो भवति। एषः प्रलयोऽपि पुनःप्रादुर्भावफलकोऽस्ति। अर्थात् प्रलयानन्तरं पुनः सृष्टिर्भवति।

प्राणिनां प्रलयपूर्ववर्तिनां अमुत्रकर्मफलवतां फलप्रदानाय मायापुरुषौ आविर्भवतः। ततः परब्रह्मणः सिसृक्षात्मिका मायावृत्तिरुत्पद्यते। अर्थात् प्रथमसृष्टेः मायायाः रचनात्मिका शक्तिरुत्पद्यते। तस्याः मायावृत्तेः अव्यक्तं त्रिगुणं (सत्त्व-रजस्तमोरूपं) विन्दुरूपमुत्पद्यते। इदमेव विन्दुरूपमव्यक्तं त्रिगुणं शक्तितत्त्वमुच्यते। एतस्य विन्दोः अचिदंशो बीजमस्ति, चिदंशो विन्दुरेव वर्तते, अथ च चिदचिन्मिश्रोंशो नादो वर्तते।

एतस्मादेव विन्दोः नाद उत्पद्यते। तदुक्तं नागेशेन :-

"अस्माद् विन्दोः शब्दब्रह्मापरनामधेयं वर्णादिविशेषरहितं, ज्ञानप्रधानम्, सृष्ट्युपयोग्यवस्था-विशेषरूपं, चेतनमिश्रं, नादमात्रमुत्पद्यते"।[2]

एतस्मादेव नादात् अव्यक्तात्मकं जगदुत्पद्यते। तदुक्तम्-

विन्दोस्तस्माद् भिद्यमानाद्रवोऽव्यक्तात्मकोऽभवत्।
स एव (रवः) श्रुतिसम्पन्नैः शब्दब्रह्मेति गीयते।।[3]

ज्ञातव्यं यन्नागेशभट्टस्य मतमिदं तन्त्रशास्त्रमाधारीकृत्य प्रस्तुतम्। एतदनुसारेण प्रलयकालेऽपि जागतिकप्राणिनां तत्कृतफलभोगोऽवशिष्यते, यदर्थमेव पुनः नवीनसृष्टिप्रादुर्भावः। अत एव नागेशमते प्रलयोऽपि पुनःप्रादुर्भावफलकः, अथ च प्रथमा सृष्टिः नादो ध्वनिविशेषः। तन्त्रशास्त्रेऽपि मतमिदं प्रतिपादितम्, यथा-

सच्चिदानन्दविभवात् सकाशात् परमेश्वरात्।
आसीच्छक्तिस्ततो नादो नादाद्विन्दुसमुद्भवः।।
परशक्तिमयः साक्षात् त्रिधाऽसौ भिद्यते पुनः।
विन्दुर्नादो बीजमिति तस्य भेदाः समीरिताः।।

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भिद्यमानात् पराविन्दोरव्यक्तात्मा ततोऽभवत्।
शब्दब्रह्मेति तं प्राहुः, सर्वागमविशारदाः।।[4]

अथ भर्तृहरिमतम् :–

सृष्टिप्रक्रियाविषये भर्तृहरिमतमुपर्युक्तसरणेर्भिन्नमेवाऽस्ति।[5] स्वकीय-वाक्यपदीय-ग्रन्थे प्रतिपादयति भर्तृहरिर्यद् आदौ पश्यन्ती नाम्नी वाक् (या शब्दब्रह्मापरपर्यायाऽस्ति) स्वापरिमितशक्तिमत्या मायया सम्भूय, विविधप्राणि-कर्मसाहाय्येन समस्तनामरूपात्मकं जगद् बुद्धिस्थं कृत्वा "इदं विधास्यामि" इति सङ्कल्प्य, स्व-स्वतन्त्रया कालशक्त्या "आकाशादीन्युद्भावयति, तत्पश्चाद्भूतगणांश्चापि सृजति। तथा चोक्तम्–

यः सर्वपरिकल्पानामाभासेऽप्यनवस्थितः।
तर्कागमानुमानेन बहुधा परिकल्पितः।।
अन्तर्यामी स भूतानामाराद् दूरे च दृश्यते।
सोऽत्यन्तमुक्तो मोक्षाय मुमुक्षुभिरुपास्यते।।

भर्तृहरिमते शब्दब्रह्म पश्यन्ती नामकमेव सृष्टिकारणम्। शब्दब्रह्मस्वरूपविषये प्रतिपादयति भर्तृहरिर्यत्।

यः प्रलयानन्तरमपि स्थिरोऽस्ति, यस्यानेकविधत्वं कल्पितं तर्कागमानुमानद्वारा, योऽशेष-प्राणिनामन्तर्वहिश्च, दूरेऽन्तिके च वर्तते, यो मुक्तोऽस्ति, मोक्षार्थिनो यमुपासन्ते, तस्यैकं चैतन्यमनेकरूपे प्रविभक्तम्, यस्य प्रथमं ज्योतिः वेदरूपे परिणमते, एवंविधोऽयं शब्दः ब्रह्मपदभागस्ति, अथ च तन्मात्रयैव जगदिदं विवर्तितम्, अन्ते च तत्रैव प्रविलीयते। अर्थाज्जगदिदं प्रलये शब्द एव लीयते।

इदं वर्तते भर्तृहरिमतम्। अथ चायं प्रश्नः समुदेति यत् कतमत् मतं नागेश-भर्तृहर्योर्मध्ये स्वीकार्यम्। अत्रावधेयय्यँत् उपर्युक्तनागेशमतं भारतीयतन्त्रशास्त्राधृतं वर्तते, किन्तु भर्तृहरिमतं "भारतीय-शैवागम-दर्शनस्याधिकसमीपमस्ति।"[6]

विदुषां विचारोऽस्ति यत् शैवागमस्य बौद्धदर्शनस्य च ग्रन्थे सृष्टिप्रक्रियाविषये वैयाकरणमतमिति कृत्वा पूर्वपक्षत्वेन उपस्थापितं मतमेव भर्तृहरिप्रतिपादित-मत-सादृश्यं भजते, न तु नागेशभट्टप्रतिपादितम् मतम्। अपरञ्च, न्यायमञ्जरीकार-जयन्तभट्टद्वारा, एकेनान्येन शारदातिलकाभिधेयेन च पूर्वपक्षत्वेनोप-स्थापितं सृष्टिप्रक्रियाविषयकं शाब्दिकमतमपि नागेशमतविरुद्धं प्रतीयते, भर्तृहरिमतसादृश्यञ्च।[7]

किञ्च, नागेशमतं विशुद्धतः तन्त्रशास्त्रीयमतमनुकरोति, किन्तु भर्तृहरिमतं स्वतन्त्रं प्रतीयते। भर्तृहरिमते शैवागमादिदर्शनस्य सामीप्यं वर्तते न तु पूर्णतस्तदभिमतं तदनुकरणं वा। अत एवास्माकं चेतोऽमुमेव सिद्धान्तं याति यत् भर्तृहरि-प्रतिपादितं मतमेव व्याकरणशास्त्रीयं सृष्टिप्रक्रियाविषयकं मतमिति।

सृष्टिप्रक्रियाविषये शैवं शाङ्करं वैयाकरणञ्च मतम्

सिद्धान्तशैवस्य मतमिदं यत् सर्वप्रथमं तत्त्व-त्रयमवगन्तव्यं भवति, तत्र प्रथमं तत्त्वम् शिवः,

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ज्ञानरूपा शक्तिश्चेति। शिवस्य परिग्रहशक्तिः 'विन्दुः' द्वितीयं तत्त्वमस्ति, यत् क्रियाशक्तिरित्यप्यभिधीयते। अथ च तृतीयं तत्त्वमस्ति 'आत्मा'। अत्र यद् खलु द्वितीयं तत्त्वं 'विन्दुरस्ति' तस्य भेदद्वयं भवति शुद्धोऽशुद्धश्च। शुद्धाशक्तिरेव महामायाऽप्युच्यतेऽथ चाशुद्धा शक्तिर्मायेति व्यपदेशवती। विन्दोः शक्तेर्नाम विकल्पोऽस्ति, तम् (विकल्पं,) विन्दुशक्तिं वा आश्रयं कृत्वा शिवः शुद्धविन्दुं क्षुब्धं करोति। एतेन (शुद्धविन्दुक्षोभेण) शब्दार्थसृष्टिधारोत्पद्यते। अर्थात् शुद्धविन्दुक्षोभेण शब्दस्यार्थस्य च धारा उत्पद्यते। एषा शब्दधारा क्रमशः परा पश्यन्ती मध्यमा वैखरी चोच्यते।[8]

तत्पश्चात् अशुद्धविन्दुः क्षुब्धो भूत्वाऽशुद्धशब्दधारां जनयति, एषाऽपि क्रमशः परापश्यन्त्यादि-चतुष्टयमुच्यते।। एवञ्च, उभयविधशब्दधारा जडाऽस्ति, तत्परिणामः वागपि जडैव न तु चेतना। अथ चैतज्जडवाग्रूपशब्दधारातिक्रम एव मोक्षः।। वाक्तादात्म्यं मोक्षो नास्ति।[9]

अभिनवगुप्तस्य मतमस्ति यत् प्रकाशो विमर्शश्चेतितत्त्वद्वयमेव। प्रकाश एव शिवोऽस्ति, विमर्शश्च तस्य स्वातन्त्र्यशक्तिरूपेति व्यपदिश्यते। उभावप्यन्योन्याश्रितौ, अर्थात् प्रकाशं विना विमर्शः, विमर्शं विना च प्रकाशो नैवावस्थातुमर्हतः, उभावप्यभिन्नौ, अतोऽत्राद्वैतं साध्यते। अभिनवगुप्तमते विमर्शः परा वाक्, प्रकाशश्च अर्थ इति प्रतिपादितम्।[10] एतस्यैव सिद्धान्तस्य प्रच्छन्नस्वरूपं कालिदासीयेऽस्मिन् पद्येऽवाप्यते–

वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ।।[11]

यदा स्वतन्त्रः शिवः स्व-स्वतन्त्रशक्तिं सङ्कोचयति, तदा "अहमिदं जानामि" इति भेदबुद्धिर्जायते। अत एव स्वातन्त्र्यशक्तिरहितोंऽशः जडवर्गोऽस्ति, अथ च एतच्छक्तियुक्तोंऽश एव चेतनवर्गः।

शाङ्करमते प्रकाशस्य स्वप्रकाशस्वरूपस्वीकरणे न काचिदनुपपत्तिर्भवति, प्रकाशकस्वरूपे विमर्शस्वीकरणं नैवावश्यकम्। प्रकाश एव ब्रह्म, यः खल्वनिर्वचनीयाविद्याद्वारा विविधस्वरूपेऽवभासते।

शाब्दिकानाम्मतमस्ति यत् विमर्शः, किं वा पश्यन्ती वागेव ब्रह्म, एष एवाविद्याद्वारा विविधरूपेऽवभासते।

एवञ्च, वैयाकरणमते पश्यन्ती वागेव शब्दब्रह्म, अथ च शब्दब्रह्मणि तादात्म्यमेव जीवमोक्षोऽस्ति। मुक्तावपि शब्दस्वरूपेण जीवस्थितिर्वर्तते। सिद्धान्तशैवमते मोक्षदशायाम् अशुद्धवाग्रूपबन्धोऽतिक्रान्तो भवति, अथ च शुद्धवाग्रूपानुगमोऽवतिष्ठते। अत्र मते 'वाक्' चिद्रूपेऽवभासते, न तु जीवस्य वाक्तादात्म्यम्। किन्तु वैयाकरणमते जीवस्य वाक्तादात्म्यम् भवति, एषाऽवस्थैव 'जीवमोक्ष' इति।

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व्यवस्थितविभाषायाः स्वरूपं प्रयोजनञ्च

वसन्तकुमारो भट्टः

भूमिका

पाणिनेरष्टाध्याय्यां वा-विभाषाऽन्यतरस्याम् इत्येतैः शब्दैर्भाषायां प्रयुज्यमानानां वैकल्पिकरूपाणां साधनिका प्रदर्शिता वर्तते। तत्र नास्ति व्यवस्थितविभाषायाः समुल्लेखः। व्यवस्थितविभाषाया निर्देशः प्रथमतो व्याकरणमहाभाष्य एव दृश्यते।[1] शाच्छोरन्यतरस्याम् (7-4-41) इत्यत्र भाष्ये-

> देवत्रातो गलो ग्राह इतियोगे च सद्विधिः।
> मिथ्यस्ते न विभाषन्ते गवाक्षः संशितव्रतः।।

इत्येकाऽऽगमप्रासकारिकाऽपि समुद्धृता समुपलभ्यते। अस्यां कारिकायां व्यवस्थितविभाषायाः षड् उदाहरणानि प्राप्यन्ते। अत्र कैयटो लिखति यद्-एतयोदाहरणं न व्यवस्थितविभाषाणां परिगणनम्, अन्यासामपि सम्भवात्।[2] अत एव काशिका-कौमुद्योः वृत्तिग्रन्थयोर्नैकेषु सूत्रेषु व्यवस्थितविभाषाया आश्रयणं कृतम् इति दरीदृश्यते।।

अत्र व्यवस्थितविभाषाया लक्षणमधिकृत्य प्रथमं काचिद् विचारणा भवितुमर्हतीति प्रतीयते। तदनन्तरं, केषु स्थलेषु व्यवस्थितविभाषा प्रयुज्यते, अथवा कं लाभमभिलक्ष्य व्यवस्थितविभाषायाः प्रयोगो भवति तद् अप्यन्वेषणीयम्। अस्याः चर्चायास्तृतीये सोपाने, व्यवस्थितविभाषायाः स्वीकरणे किं परमं सर्वोत्कृष्टं वा प्रयोजनं स्यात्तदपि स्पष्टीकर्तुं यत्नो विधेयः।

न्यायपदमञ्जरीटीकयोः (7-4-41 इत्यत्र) व्यवस्थितविभाषाया लक्षणमेतादृशं पठ्यते- "क्वचिन्नित्यं प्रवृत्तिः, क्वचिद् विकल्पने, क्वचिन्नैव प्रवृत्तिरित्येवं विविधम् अवस्थिता विभाषा 'व्यवस्थितविभाषा' इति।" अपरतश्च पाणिनीयव्याकरणपरम्परायां 'बहुलम्' इति शब्दस्य लक्षणमित्थं वितन्यते-

> **क्वचित् प्रवृत्तिः, क्वचिदप्रवृत्तिः, क्वचिद्विभाषा क्वचिदन्यदेव।**
> **विधेर्विधानं बहुधा समीक्ष्य, चतुर्विधं बाहुलकं वदन्ति।।**

'व्यवस्थितविभाषा'- 'बहुल' श्चेत्यनयोर्लक्षणयोर्मध्ये "बहुलम्" इति शब्दस्य "क्वचिद् अन्यदेव" इत्यंश एव व्यावर्तकलक्षणं भवति; अर्थात् 'बहुल' शब्दस्य लक्षणविधायका अन्ये त्रयोऽप्यंशा व्यवस्थित-विभाषाया लक्षणेन सह पूर्णतः साम्यं भजते। अतो व्यवस्थितविभाषाया लक्षणनिर्धारणे, परम्परायां कीदृशो विकासक्रमो लक्ष्यते तदपि विभावयन्तु विद्वांसः। तद्यथा-

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'व्यवस्थित-विभाषा' इत्यस्माच्छब्दाज् ज्ञायते यद् व्यवस्थितो मर्यादित:, सुनिश्चितो वा विषयप्रदेशो यस्या: सा, तादृशी विभाषा 'व्यवस्थितविभाषा' इति वक्तुं पार्यते। एतादृशोऽर्थ:, "मिथस्ते न विभाष्यन्ते" इति शब्दैरागमप्राप्तकारिकायामपि तृतीये चरणे प्रकटरूपेणैव प्रतिष्ठितोऽवर्तत। महाभाष्यप्रदीपे कैयटेनास्य समीचीनं व्याख्यानं वितन्वता लिखितं यदेतस्मिन् विषये न विकल्प्यन्ते, किन्तु विषयभेदेन।। अर्थात्- द्वे वैकल्पिकरूपे यदैकस्मिन्नेव विषये (एकस्मिन्नेवार्थे वा) न प्रवर्तेते; किन्तु तयोर्द्वयोर्विषयभेदो भिन्न एव स्यात्, तदा तादृशी विभाषा "व्यवस्थितविभाषा' इति पदेनोच्यते।। किम् उदाहरणमिति चेत्- 'गवाक्ष' इति शब्दो वातायनेऽर्थे रूढो वर्तते, प्राण्यङ्गेऽर्थे (अर्थात् 'गो: अक्षि' इत्येतस्मिन् अर्थे वाच्ये सति) 'गोऽक्षम्' इत्येव प्रयुज्यते।।

इत्थं प्रारम्भिके काले व्यवस्थितविभाषाया लक्षणे विषयभेदाद् रूपभेद: स्याद् इति मुख्याऽऽवश्यकता विद्योतते स्म। येन च 'व्यवस्थितविभाषा' इत्येतस्मिन् शब्दे विद्यमानस्य 'व्यवस्थित' इति शब्दस्य स्वारस्यं याथातथ्येन विलसद् आसीत्। परन्त्वनुगामिति काले मुख्येयमावश्यकता ध्यानास्पदा नाभवत्। अतो विविधम् अवस्थिता विभाषा 'व्यवस्थितविभाषा' इति व्याख्यानं पुरतोऽस्माकं समागतम्। तथापि केन कारणेनैतादृशं नवीनं व्याख्यानं समागतं तदपि प्रदर्शनीयम्। काशिकाकौमुद्यादिवृत्तिकृद्भि:, तेषां टीकाकृद्भिश्च विषयभेदेन वैकल्पिकरूपाणां प्रयोगदर्शनाद् ऊर्ध्वं तृतीया परिस्थितिरपि परिलक्षिता, सा च परिस्थिति: कथं शास्त्रानुमोदिता स्यादिति समस्याऽऽसीत् तेषां पुरस्तात्।।

उदाहरणमुखेनेदं स्पष्टीक्रियते तर्हि–अचि विभाषा। 8-2-21 इत्यनेन सूत्रेण √गॄ निगरणे इति धातो रेफस्य लत्वं विकल्पेन भवति। परिणामतस्तस्माद् धातोर् 'विष' इत्यर्थे 'गर' शब्दो निष्पाद्यते, प्राण्यङ्गे चार्थे 'गल' इति शब्दो निष्पाद्यते। कित्वेतस्माद् अर्थद्वयाद् अन्यत्र क्रियारूपेऽर्थे (भावार्थे) गरो गलश्चेति द्विविधं रूपं भवत्येव। एवमेव–अवङ् स्फोटायनस्य। 6-1-123 इत्येतेन सूत्रेण व्यवस्थितविभाषाम् उद्घोष्य, वातायनार्थे 'गवाक्ष:' प्राण्यङ्गे च 'गोऽक्षम्' इति भवति, इति विषयविभाग: प्रदर्श्यते।

परन्तु पूर्वोक्तसन्दर्भाभ्याम् अन्यत्रापि तृतीये सन्दर्भे, गो + अग्रम् इत्यस्मात् गवाग्रम्, गोऽग्रम् इति वैकल्पिकं रूपद्वयमपि संसाध्यते प्रयुज्यते च।। एतादृशीं त्रिविधां स्थितिं निभाल्य, 'व्यवस्थित' इति शब्दस्य 'मर्यादित:', 'सुनिश्चितो' वेत्यर्थं परित्यज्य, टीकाकृद्भि: विविधम् अवस्थिता विभाषा व्यवस्थितविभाषेति लक्षणम् लक्षितम्। एवम् व्यवस्थितविभाषाया लक्षणविधाने दृश्यतेऽस्माभिरानुक्रमिको विकास:।

पूर्वमेवोक्तं यद् व्यवस्थितविभाषाया विभावोऽवधारणा वा मूलतोऽष्टाध्याय्यां नैवासीत्। किंतु भाष्यत: प्रेरणापीयूषं निपीय वृत्तिकृद्भिरस्या: त्रिविधो विनियोगो विहित:। तद्यथा-

(क) द्वयोर्वैकल्पिकरूपयो: प्रयोगनिर्धारणम्

विकल्पविधायकेन सूत्रेण ययोर्वैकल्पिकयो रूपयो: सिद्धिर्भवति, तयोर्विषयविभागं निश्चेतुम् उद्घोषयितुं वा व्यवस्थितविभाषाया: समाश्रयणं क्रियते किन्तु विषयविभागस्य के प्रकारा: सन्ति? इति विचार्यमाणे, ते त्रिविधा विलसन्तीति बुध्यते। (1) अर्थानुसारि प्रयोगनिर्धारणम्, (2) संहिता रूपं छान्दसं साहित्यं, तथा ब्राह्मणग्रन्थादिरूपं छान्दसं साहित्यम्; अथवा वैदिकलौकिकयोर्विभाजने

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विलसत् प्रयोगवैविध्यम्; (3) तथा च-अमुकेषु धातुषु दृश्यमानं ध्वनिपरिवर्तनं, तदभिन्नेषु च धातुष्वन्यथैव ध्वनिपरिवर्तनं भवतीत्येवं रूपं प्रयोगनिर्धारणम् उद्घोष्यते।।

(ख) द्वितीयो विनियोगः

विधिसूत्रेषु प्रस्तावितानां वार्त्तिकानां परिहाराय वृत्तिकृद्भिः नैकत्र व्यवस्थितविभाषा पुरस्कृता परिलक्ष्यते। तद्यथा–यरोऽनुनासिकेऽनुनासिको वा 8-4-45 इत्यत्र कात्यायनो भणति यद् यरोऽनुनासिके प्रत्यये भाषायां नित्यवचनं कर्तव्यम्'। येन च 'वाङ्मयम्'–'चिन्मयम्' इत्यादिकं सिद्धं भवति। अत्र मयडिति प्रत्यये परे यरः नित्यम् अनुनासिकत्वं भवति। किन्तु काशिकाकारेण कथितं यदत्र 'व्यवस्थितविभाषाविज्ञानात्' सिद्धम्। अर्थात् नास्त्यत्र वार्त्तिकस्य काऽपि स्वल्पाप्यावश्यकता। व्यवस्थितविभाषायामाश्रितायामेव द्विविधा व्यवस्था संप्राप्यत एव। तद्यथा–(1) प्रत्ययभिन्नेऽनुनासिके वर्णे परे यरो वैकल्पिकमनुनासिकत्वं भवति; एतन्मुरारिः–एतद्मुरारिः। (2) अन्यत्र, अर्थात् प्रत्ययस्यानुनासिके वर्णे परे स्थिते परोऽनुनासिकत्वं नित्यं भवति; 'वाङ्मयम्' इति, चिन्मयमिति च।।

(ग) तृतीयो विनियोगः

सूत्रकारपुरस्कृतां व्यवस्थां ये प्रयोगा नानुसरन्ति, तान् प्रयोगान् दृष्ट्वा, दूरतोऽपि मण्डूकप्लुत्या विकल्पस्यानुवृत्तिमाकृष्य, तांश्च व्यवस्थितविभाषात्वेनोद्घोष्य, येऽसाधवः प्रयोगा दृष्टिपथं समागताः स्युः, तेषां साधुत्वबोधनं प्रदर्श्यते। इत्थं व्यवस्थितविभाषायास्त्रिविधो विनियोगः समुपलक्ष्यते वृत्तिग्रन्थेषु।।

भाष्यकृद्भिः वृत्तिकृद्भिश्च यदा यदा व्यवस्थितविभाषाया आश्रयणं क्रियते, तदा तत्र तेषां कीदृशं तत्त्वदर्शनं स्यादिति विचार्यमाणे, इत्थं प्रतीयते यद्–

पाणिनिपुरस्कृतां प्रक्रियाम् अनुसृत्य कोऽपि वैयाकरणः केवलः लक्षणैकचक्षुः भवितुं नार्हति। यतो हि–स्वयं पाणिनिना 'पृषोदरादीनि यथोपदिष्टम्' (6-3-101) इत्यादिभिः सूत्रैः, स्वकीयप्रक्रियायाः विमुखीभूतानां प्रयोगाणामपि साधुत्वम् उद्घोष्यते; एवमेव महाभाष्यकारेण पतञ्जलिनापि यानीष्टिवचनानि समुच्चारितानि स्युः तानि संदृश्येत्थं संसूच्यते यल्लक्षणैकचक्षुष्केनापि वैयाकरणेन लक्ष्यैकचक्षुरपि भवितुम् अर्हति। अनेनैव पथा पाणिनीयं व्याकरणं स्वकीयं वर्णनात्मकस्वरूपं समग्रतया प्रकटीकरोति।।

अत एव, मन्यकर्मण्यनादरे विभाषाऽप्राणिषु (2-3-17) इत्यत्र काशिकाकारो व्यवस्थितविभाषां स्वीकृत्य कथयति यद्–यथादर्शनं प्रयोगाः नेतव्याः। अर्थात् यथालक्ष्यं प्रयोगा व्यवस्थितविभाषयो-न्नेतव्याः। लक्ष्यमभिलक्ष्य व्यवहारदशाया विभिन्नाः प्रयोगाः, ये पाणिनेः प्रक्रियातो विमुखीभूताः सन्ति, तेषां व्यवस्थितविभाषया साधुत्वबोधनमवश्यमेव कर्तव्यम्।। अस्तीदमेव तत्त्वदर्शनं व्यवस्थितविभाषाया उद्भावना प्रसङ्गे।।

सन्दर्भसूची

1. अजेर्व्यघञपोः (2-4-56), लटः शतृशानचौ० (3-2-124), एवं श्रीग्रामण्योश्छन्दसि (7-1-56) इत्यत्र व्याकरणमहाभाष्ये।
2. द्रष्टव्यम्– व्याकरणमहाभाष्यम् (प्रदीपोद्द्योतसहितम्, प्रका० मोतीलाल बनारसीदास, दिल्ली, तृतीयो भागः, 1967, पृ० 258.

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वैयाकरणाभिमतः शब्दब्रह्मसिद्धान्तः : एकं समाकलनम्

बनमाली विश्वालः

शब्दमयमिदं व्यवहारजगत्। शब्दं विना ह्येतस्य जगतः स्थितिरपि कल्पयितुं न शक्यते। संसारे यदि शब्दाख्यं ज्योतिर्नाभविष्यत् तर्हि भुवनत्रयं नूनं तमसावृत्तम् अभविष्यदिति दण्डिना काव्यादर्शे मुक्तकण्ठं प्रतिपादितम्।[1] ज्ञानं नाम प्रकाशरूपम्, अज्ञानञ्च अंधकार-रूपम् इति सार्वजनीनं तथ्यम्। संसारे एवं न किञ्चिज्ज्ञानं वर्तते यत् शब्दं विना व्यक्तं भवतीति वाक्यपदीये भर्तृहरिणा प्रतिपादितम्-**न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते। अनुविद्धमिव ज्ञानं सर्वं शब्देन भासते।।**[2] परन्तु एतस्य शब्दस्य अनुशासनं व्याकरणमेव करोति। अर्थात् शब्दरूपेण व्याकरणं सर्वविधस्यापि प्रयोगस्य अनुशासनं करोति। अत एव शब्दानुशासनमिति व्याकरणस्य नामान्तरमप्यस्ति। 'व्याक्रियन्ते प्रकृति-प्रत्ययविभागपूर्वकं शब्दा अनेन' इति व्याकरणस्य व्युत्पत्तिरपि तथ्यमेतत्पुष्णाति। 'तदस्य तदस्मिन् स्यादिति पाणिनिसूत्रस्य[3] व्याख्यानप्रसङ्गे कैयटः प्रतिपादयति-"यत्रार्थे लोकाः शब्दान् प्रयुञ्जते तदर्थाभिधायिन एव शास्त्रेणानुविधीयन्ते प्रयोगमूलत्वाद् व्याकरणस्मृतेः।।"[4] यतो हि साधुशब्दप्रयोगाय व्याकरणनियमानां ज्ञानमत्यावश्यकम्। लोके यादृशाः प्रयोगाः भवन्ति वैयाकरणैः तादृशाः नियमाः विरच्यन्ते। वस्तुतः प्रयोगाणां साधुत्वायैव व्याकरणनियमाः प्रणीयन्ते। अत एव प्रयोगशरणं व्याकरणमिति काचिदुक्तिः प्रसिद्ध्यति। लोकप्रयोगमनादृत्य व्याकरणं पदमेकं न गच्छति। एवं शब्दव्याकरणयोः घनिष्ठः सम्बन्धः सर्वजनग्राह्यो वर्तते। "महान् हि शब्दस्य प्रयोगविषयः" इति महाभाष्ये[5] पतञ्जलिः अभिप्रैति। अनेन व्याकरणस्य व्यापकत्वमपि गतार्थं भवति।

शब्दप्रयोगविषये न केवलं प्रक्रियायाः महत्त्वम् किन्तु अर्थविचारोऽपि तथैव महत्त्वं भजते। यतो हि साधुशब्दो नाम केवलं सुन्दरं शरीरं वर्तते। तन्निष्ठोऽर्थश्च तस्य आत्मा। आत्मानुशीलनं दर्शनशास्त्रस्य विषयोऽस्ति। अत एव व्याकरणस्य दर्शनशास्त्रत्वमपि विद्वद्भिरङ्गीक्रियते। यथा दर्शनशास्त्रेषुवात्मनो ब्रह्मणो वा चर्चा प्राधान्येन विधीयते, तथैव व्याकरणे शब्दब्रह्मणो विचारोऽवश्यम्भावीत्यतः प्रायः व्याकरणग्रन्थेषु तद्विषये चर्चा समुपलभ्यते। वस्तुतः व्याकरणात्पदसिद्धिः भवति, पदसिद्धेश्च अर्थनिर्णयः अर्थनिर्णयात् तत्त्वज्ञानं भवति तत्त्वज्ञानाच्च परं श्रेयोऽर्थात् मोक्षावाप्तिर्भवतीति वक्तुं शक्यते।

वस्तुतः 'शब्दब्रह्म' इत्येकं समस्तपदम्। अर्थदृष्ट्याऽत्र कर्मधारयो समासः सर्वथोचितः-'शब्द एव ब्रह्म' 'शब्दश्चासौ ब्रह्म' इति वा। व्याकरणशास्त्रे शब्दब्रह्म-सिद्धान्तोऽयं कदा प्रारब्धः इत्यस्मिन्

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विषये विचारात् प्राक् प्रसङ्गवशादेतदपि विचारणीयं प्रतिभाति यत् कस्तावत् शब्दपदार्थः, कश्च ब्रह्मपदार्थः, तयोश्च कः संबन्ध इति। ततः शब्दस्य ब्रह्मत्वमस्ति न वा, इति चेत् किंस्वरूपम्, शब्दस्य ब्रह्मत्वे किं प्रयोजनम्, शब्दब्रह्म-सिद्धान्तस्य कः प्रवर्तकः तथा कथं तस्य विकासोऽभवदित्यादिविषयेऽपि विचारोऽपेक्ष्यते।

शब्दस्वरूपं तत्प्रकाराश्च

विभिन्नैः शास्त्रकारैः शब्दस्य लक्षणं भिन्न-भिन्नप्रकारेण कृतम्। न केवलं वैयाकरणाः किन्तु नैयायिकाः, मीमांसकातथा अन्ये च दार्शनिकाः स्वस्वशास्त्रदृष्ट्या शब्दस्वरूपं विवेचितवन्तः। तेषां विचारेषु क्वचित् साम्यं वर्तते क्वचिद्वैषम्यं च परिलक्ष्यते। अत्र यद्यपि मुख्यतया वैयाकरणाभिमतं शब्दस्वरूपं पुरस्कृत्यैव विचाराः प्रस्तोतव्याः सन्ति तथापि प्रसङ्गतः नैयायिक-मीमांसकानामपि केचन विचाराः प्रस्तूयन्ते-

नैयायिक-मीमांसकाभिमतं शब्दस्वरूपम्

श्रोत्रग्राह्योऽर्थः शब्दः, अथवा श्रोत्रग्राह्यगुण- विभाजकधर्मवत्त्वम् शब्दत्वमिति नैयायिकाभिमतं सामान्यं शब्द-लक्षणम्। नैयायिकेषु अन्नम्भट्टेन "श्रोत्रग्राह्यो गुणः शब्दः। आकाशमात्रवृत्तिः। सः द्विविधः ध्वन्यात्मकः वर्णात्मकश्च। ध्वन्यात्मकः भेर्यादौ, वर्णात्मकः संस्कृतभाषादिरूपः"[6] इति तर्कसंग्रहे प्रतिपादितमस्ति। विश्वनाथपञ्चाननेन मुक्तावल्यां[7] तथा उदयनेन किरणावल्यां[8] च ध्वन्यात्मकः वर्णात्मकश्चेति द्विविधः शब्दः अङ्गीकृतः। द्विविधश्चासौ शब्दः कुत्रचिद्‌दवर्णलक्षण-वर्णलक्षणत्वेनापि प्रसिद्धः। तत्र ध्वन्यात्मकोऽअवर्णलक्षणोऽकारादिरूपो वर्णात्मकश्च वर्णलक्षणः। ध्वन्यात्मक-शब्दस्य परिभाषाप्रसङ्गे मुक्तावलीकारः वदित- तारतारतरत्वादिधर्मवानभिघातादिजन्योऽस्फुटः ध्वन्यात्मकः कण्ठसंयोगादिजन्यः स्फुटः कखादिरूपः वर्णात्मकश्च। किरणावलीकारस्य मते ध्वन्यात्मकः वर्णात्मकः शब्दश्च प्रत्येकं त्रिधा विभज्यते। तस्य विचारोऽत्र विस्तारभयान्न क्रियते। शब्दोत्पत्तिः द्विधा भवति वीचितरङ्गवत्, कदम्बपुष्पमञ्जरीवच्चेति मुक्तावलीकारोऽभिप्रैति। मीमांसकानां मते कण्ठताल्वाद्यभिघातानां श्रवणेन्द्रियविषयाणां वर्णानामेव शब्दत्वं वाचकत्वं चास्ति। प्रकरणपञ्जिकायां कः शब्दः इति जिज्ञासायामुच्यते-वर्णा इति। तत्र च हेतुं दर्शयितुमुच्यते "तेषामेव श्रोत्रग्राह्यत्वात्"।

वैयाकरणाभिमतं शब्दस्वरूपम्-वैयाकरणा अपि शब्दस्य द्वैविध्यमङ्गीकुर्वन्ति—स्फोटात्मकं ध्वन्यात्मकञ्च। स्फोटात्मकः शब्दो नित्यः। शब्दानुशासनं तु नादाभिव्यङ्ग्यस्य स्फोटरूपस्य शब्दस्य न सम्भवति। वस्तुतः ध्वनिरूपे शब्दे प्रक्रियादिकार्यं भवति। लोके ध्वनिमेवाभिलक्ष्य शब्दव्यवहाराद् ध्वनेः शब्दत्वमङ्गीकृतं वैयाकरणैः। परंतु अनयोर्मध्ये स्फोटात्मकः शब्दः मुख्यः। 'शब्दब्रह्म'-प्रसङ्गे वर्णात्मकः वर्णलक्षणात्मको वा शब्दः ग्राह्यः। यस्य लक्षणं शब्द्यते ज्ञाप्यते अभिधीयतेऽनेन अर्थः इति स्वीक्रियते। येनोच्चारितेनार्थः प्रतीयते स शब्दः इति शृङ्गारप्रकाशे वर्ण्यते। स च शब्दः स्फोटरूपोऽस्तीति 'स्फुटति अर्थः यस्मादिति स्फोटलक्षणाज्ज्ञायते। वर्णात्मकः शब्दः पुनः द्विविधः — सार्थकः निरर्थकश्च। सार्थकः प्रकृति-प्रत्यय-निपातरूपः, निरर्थकश्च कचटतपादिरूपः। सार्थकोऽपि शब्दः पुनः द्विविधः—वैदिक लौकिकश्च। लौकिकः विधिनिषेधार्थवादभेदेन त्रिविधः। यथा-पाकं कुर्यात् (विधिः), इदमनिष्टं न कुर्यात् (निषेधः), अयं ब्राह्मणः स्वमहिम्ना सर्वं जगत्पवित्रं करोति (अर्थवादः)। वैदिकोऽपि

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पुनः विधिः मन्त्रः नामधेयम् निषेधः अर्थवादश्चेति पञ्चविधः। आप्तोक्तः एव लौकिकः शब्दः प्रमाणभूतः। वैदिकशब्दस्तु सर्वथा प्रमाणभूतः। शृङ्गारप्रकाशे शब्दस्य द्वादश उपभेदाः वर्णिताः सन्ति-प्रकृतिः, प्रत्ययः, उपस्कारः, उपपदम्, प्रातिपादिकम्, विभक्तिः, उपसर्जनम्, समासः, पदम्, वाक्यम्, प्रकरणम्, प्रबन्धश्चेति। अनेन वाक्य-प्रकरण-प्रबन्धादीनामपि शब्दत्वं ज्ञाप्यते।

उपर्युक्तविचारादनुमीयते यद् वैयाकरणेष्वपि शब्दरूपविषये मतानैक्यं दृश्यते। वस्तुतः पाणिनेरारभ्य नागेशं यावद् वैयाकरणैः स्वस्वमतानुसारं शब्दो व्याख्यातः। पाणिनिः यद्यपि साक्षात् शब्दस्वरूपं न विवृणोति तथापि तस्य केभ्यश्चित् सूत्रेभ्योऽनुमीयते यत् तेन स्फोटात्मकः, ध्वन्यात्मकश्च उभयविधः शब्दः स्वीकृतः। "अर्थवदधातुरप्रत्ययः प्रातिपदिकम्"[9] इति सूत्रे तेन स्फोटात्मकः शब्दः स्वीकृतः। यतो हि तत्सूत्रानुरोधेन अर्थविषयकबोधजनकशब्दमुद्दिश्यैव प्रातिपदिकसंज्ञा विधीयते। स्फोटात्मकं शब्दं विना शब्दे अर्थविषयकबोधजनकत्वशक्तिर्नोत्पद्यते। इको यणचि इति सूत्रे च तेन ध्वन्यात्मकः शब्दोऽभिप्रेतः। यतो हि केवलं स्फोटात्मकशब्दस्वीकारे इकः स्थाने यणादेशः न स्यात्। अमरकोशेऽपि व्याकरणशास्त्रदिशा द्विविधः शब्दः स्वीकृतः। व्याकरणशास्त्रे यो वाचकः साधुः स शब्दः स्फोटात्मकः अपरस्तु ध्वन्यात्मकः इति तत्र विवरणमुपलभ्यते।

सिद्धे शब्दार्थसम्बन्धे[10] इति वार्त्तिकच्छलेन कात्यायनेनापि स्फोटात्मा शब्दः स्वीकृतः। वार्त्तिकप्रयुक्तः शब्दः स्फोटरूपमर्थं व्यनक्ति। अन्यथा शब्दस्य नित्यरूपं नैव सिद्ध्येत्। भाष्यकृता पतञ्जलिना शब्दस्वरूपविचारप्रसङ्गे स्फोटात्मकः ध्वन्यात्मकश्च शब्दः सङ्केतितः। 'येनाच्चारितेन सास्नालाङ्गुलककुदखुरविषाणिनां संप्रत्ययो भवति स शब्द'[11] इति वदता तेन स्फोटात्मकशब्दस्य लक्षणं प्रतिपादितम्। 'प्रतीतपदार्थको लोके ध्वनिः शब्द इत्युच्यते[12] इति च वदता तेन ध्वन्यात्मकशब्दस्य लक्षणं विहितम्। तपरस्तत्कालस्येति सूत्रे अपि भाष्ये[13] स्फोटः शब्दः ध्वनिः शब्दगुणः इति प्रतिपदितं वर्तते। तत्र निम्नलिखिता कारिकाऽपि उपलभ्यते-

ध्वनिः स्फोटश्च शब्दानां ध्वनिस्तु खलु।
लक्ष्यते अल्पो महाँश्च केषाञ्चिदुभयं तत्स्वभावतः।।[14]

वाक्यपदीयकारेण भर्तृहरिणा उपादान-अनुपादानत्वेनापि द्विविधः शब्दः स्वीकृतः। नदी-निर्झर-मणि-नूपुर-वीणा-मृदङ्गादीनां शब्दाः ये व्याकरणप्रक्रियायां नोपादीयन्ते ते अनुपादानाः। तद्भिन्नानां व्याकरणप्रक्रियायामुपादीयमानानाञ्चोपादानत्वम्। प्रकारान्तरेणापि शब्दो वाग्रूपाऽवाग्रूपत्वेन च द्विधा प्रोक्तः। वाग्रूपोऽपि मनुष्यवाक् मनुष्येतरवाक्त्वेनेन च द्विधा विभक्तः। मनुष्यवाचः साध्वसाधुत्वेन भेदद्वयं स्वीकृतम्। अनयोः मनुष्य-वाग्रूपः शब्द उपादानम्। एवं भर्तृहरिणाऽपि ध्वन्यात्मकः स्फोटात्मक इति द्विविधः शब्दः स्वीकृतः। ध्वनिस्तु द्विविधः—प्राकृतः, वैकृतश्च। प्राकृतः स्वाभाविकः यः स्फोटरूपस्य शब्दस्योपलब्धौ हेतुः भवति। येन ध्वनिना प्राथम्येन स्फोटोपलब्धिर्भवति सः प्राकृतध्वनिः। येन चोपलब्धोऽपि सः प्रचिरतरकालं यावदुपलभ्यते सः वैकृतो ध्वनिः। भर्तृहरेर्मतानुसारं ध्वनेः स्फोटात् पृथक् प्रतीतिर्न भवति। स्फोटरूपाविभागेन ध्वनेर्ग्रहणमिष्यते[15]। कैयटमतेऽपि शब्दो व्यङ्ग्य-व्यञ्जकत्वेन द्विविधः। ध्वनिः व्यञ्जकः स्फोटः व्यङ्ग्यः इति तपरस्तकालस्येति सूत्रे[16] प्रदीपः प्रतिपादयति। स्फोटो नादाभिव्यङ्ग्यो वाचक इति शब्दस्वरूपव्याख्यानप्रसङ्गे नागेशोऽपि स्फोटात्मकं

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ध्वन्यात्मकमिति द्विविधं शब्दस्वरूपमङ्गीकरोति। लोके व्यहर्तृषु पदार्थबोधकत्वेन प्रसिद्धः श्रोत्रेन्द्रियग्राह्यत्वाद्वर्णरूपध्वनिसमूहः शब्दः। ध्वनिपदेनात्र वैखर्याः ग्रहणं स्फोटपदेनाभिव्यञ्जकत्वादिको मध्यमावस्थ आन्तरशब्द उच्यते यथा जपाकुसुमलौहित्याविभागेन स्फटिकादीनां ग्रहणं भवति।

वागपि शब्दरूपा भवति। सा च अनेकत्र ब्रह्मरूपेण वर्णिताऽस्ति तद्यथा 'वाग् वै ब्रह्म' इति वचनम् ऐतरेयब्राह्मणे[17], शतपथब्राह्मणे[18], बृहदारण्यकोपनिषदि[19] चोपलभ्यते 'वाग्ब्रह्म'[20] इति गोपथब्राह्मणे 'वाग्घि ब्रह्म'[21] इति ऐतरेयब्राह्मणे 'वागिति तद् ब्रह्म'[22] इति जैमिनीयोपनिषदि च यानि वचनान्तराण्युपलभ्यन्ते तान्यपि वाचः ब्रह्मत्वं प्रतिपादयन्ति। 'ते मृत्युमतिवर्तन्ते ये वै वाचमुपासते' इति छान्दोग्योपनिषद्वचनमपि[23] वाचः ब्रह्मणा सादृश्यं साधयति। एवं वाचः ब्रह्मत्वे शब्दस्यापि ब्रह्मत्वमुपपन्नम्।

शब्दचर्चाप्रसङ्गे वाचः प्रसिद्धाश्चतस्रोऽवस्थाः परा-पश्यन्ती-मध्यमा-वैखरी-रूपाः विवेचनीयाः सन्ति। परा वाक् शब्दब्रह्मरूपा मूलाधारे अर्थात् कुण्डलिन्यां वर्तते, पश्यन्ती च नाभिप्रदेशे संस्थिता शोभते। मध्यमा हृदि तिष्ठति एवं च वैखरी कण्ठदेशे वर्तते इति परमलघुमञ्जुषायां स्फोटनिरूपणप्रसङ्गे नागेशः प्रतिपादयति। प्रसङ्गेऽस्मिन् सः अधोलिखितां कारिकामुद्धरति — "परा वाङ्मूलचक्रस्था पश्यन्ती नाभिसंस्थिता। हृदिस्था मध्यमा ज्ञेया वैखरी कण्ठदेशगा।" आसु चतसृषु वाक्षु वैखरी व्यवहारयोग्या भवतीति ज्ञापयितुं सः वदति — "वैखर्या हि कृतो नादः परश्रवणगोचरः। मध्यमया कृतो नादः स्फोटव्यञ्जक उच्यते।।" अर्थात् यद्यपि मध्यमावैखरीभ्यामुभाभ्यां नादः क्रियते तत्र फले भेदः दृश्यते। अनयोर्मध्यमा-नादः स्फोटरूपशब्दस्य व्यञ्जकः, वैखरी-नादश्च सर्वेषां श्रावणप्रत्यक्षविषयो भवति। वस्तुतः परा, पश्यन्ती मध्यमेति तिस्रोः वाचः सूक्ष्मरूपाः भवन्ति याः गुहायां निहिताः नेङ्गयन्ति, न चेष्टन्ते न वा निमिषन्ति। अतः वैखरीवाचमेव मनुष्या वदन्ति। एतत्प्रसङ्गे ऋग्वेदस्य कश्चन मन्त्रः महाभाष्यस्य पस्पशाह्निकेऽपि उद्धृतोऽस्ति-

चत्वारि वाक् परिमिता पादानि तानि विदुर्मनीषिणः।
गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचो मुनष्या वदन्ति।।[24]

परा वाक् वर्णादिविशेषरहिता चेतनमिश्रा सृष्ट्युपयोगिनी जगदुपादानभूता कुण्डलिनीरूपेण प्राणिनां मूलाधारे वर्तते। सा च कुण्डलिन्याः प्राणवायुसंयोगे व्यज्यते। वाक्षु केवलमियमेव निःष्पन्दा वर्तते। अन्याः पश्यन्त्यादयश्च सस्पन्दाः सन्ति, याः एतस्याः विवर्तरूपाः सन्ति। इयमेव परा वाक् 'सूक्ष्मस्फोट' इत्युच्यते। अत एव भर्तृहरिणा व्याकरणस्य त्रिविधवाग्विषयत्वं प्रतिपादितम् -

वैखर्या मध्यमायाश्च पश्यन्त्याश्चैतदद्भुतम्।
अनेकतीर्थभेदस्य त्रय्यः वाचः परं विदुः।।[25]

वस्तुतः एतासां चतसृणां वाचां क्वचिद् व्याकृताव्याकृतेति भेदद्वयेन वर्गीकरणं दृश्यते। व्याकृतेति शब्देन पश्यन्त्यादित्रय्याः, अव्याकृतेति शब्देन च शक्ति-शक्तिमदादिभेदशून्यायाः परावाचः व्यवहारः। एवमेव महाभारतेऽपि वाक्पूर्विकायाः सृष्टेः विषये चर्चा समुपलभ्यते-

अनादिनिधना नित्या वागुत्सृष्टा स्वयम्भुवा।
आदौ वेदमयी दिव्या यतः सर्वाः प्रवृत्तयः।।[26]

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उपर्युक्तायां कारिकायां वाक्-पदेन पश्यन्ती एव ग्राह्या। वस्तुतः तस्या एव ओंकारो, वेदः, शब्दब्रह्मेत्यादीनि नामान्तराणि प्रसिद्ध्यन्ति।

ब्रह्मस्वरूपं तत्प्रकाराश्च

शब्दरूप-विवेचनानन्तरं ब्रह्मस्वरूपं विचार्यते। 'नित्यं विज्ञानमानन्दं ब्रह्म' इति ब्रह्मस्वरूपं बृहदारण्यकोपनिषदि[27] प्रदत्तमस्ति। 'सत्यं ज्ञानमनन्तं ब्रह्म' इति तैत्तिरीयोपनिषत्[28] प्रमाणयति। 'निर्गुणं निष्कलं शान्तं निरवद्यं निरञ्जन'मिति श्वेताश्वतरोपनिषदि[29] ब्रह्मणः स्वरूपलक्षणमुपलभ्यते। 'सच्चिदानन्दं ब्रह्म', सत्यं ज्ञानमानन्दं ब्रह्म इति वा श्रुतिषु ब्रह्मणः लक्षणं समुपलभ्यते। शास्त्रेषु उपलब्धं समग्रं ब्रह्म-लक्षणं परिशीलयामश्चेत् ब्रह्मणः स्वरूपम् एवं प्रतिफलति—सत्यानन्दममृतमेकरूपं वाङ्मनसोऽगोचरम् सर्वगं सर्वातीतं देशकालाद्यपरिच्छिन्नं च। अपादमपि तत् शीघ्रगमनशीलम्, अपाणिः अपि सर्वग्रहम्, अचक्षुरपि सर्वद्रष्टृ, अश्रोत्रमपि सर्वश्रोतृ। अपरं च तत् न केवलं सर्वज्ञं किन्तु सर्वनियन्तृ, सर्वशक्तिमदपि। "यतो वा इमानि भूतानि जायन्ते, येन जातानि जीवन्ति, यत्प्रयन्त्यभिसंविशन्ति" इत्यादि-श्रुतिवाक्यैः ब्रह्मणः सृष्टि-स्थिति-प्रलयकृत्त्वं तैत्तिरीयोपनिषदि प्रतिपादितम्[30]। अतः तस्मिन् जगत्कर्तृत्वं स्वयं सिद्धम्। ब्रह्म नाम परमात्मा अथवा भगवान् इति श्रीमद्भागवते प्रमाणपुलभ्यते — **ब्रह्मेति परमात्मेति भगवानिति शब्द्यते।**[31] ब्रह्मवैवर्तपुराणे चैतस्य ब्रह्मणः नवधा रूपं वर्णितमस्ति —

> **तर्काणामेव षण्णां, यत् षड्विधं रूपमैश्वरम्।**
> **वैष्णवानामेकरूपं वेदानामेकमेव च।।**
> **पुराणानामेकरूपं तस्मान्नवविधं स्मृतम्।**
> **न्यायो निर्वर्णनीयं च यन्मतं शङ्करोऽब्रवीत्।।**
> **नित्यं वैशेषिकास्त्वन्यं वदन्ति च विचक्षणाः।**
> **सांख्यो वदति तं देवं जयोतिरूपं सनातनम्।।**
> **मीमांसा सर्वरूपं च वेदान्तः सर्वकारणम्।**
> **पातञ्जलोऽप्यनन्तं च वेदा सत्यस्वरूपकम्।।**
> **स्वेच्छामयं पुराणं च भक्ताश्च नित्यविग्रहम्।**[32]

एकस्यापि तस्य अनेकरूपं प्रसिद्ध्यति। छान्दोग्योपनिषदि (6.2.3) एकोऽहं बहु स्यां प्रजायेय इत्युक्तिः मतमेतत् समर्थयति "एकं सद् विप्राः बहुधा वदन्ति अग्निम् यमम् मातरिश्वानमाहुः"[33] इति च वचनं तत्र प्रमाणं भवितुमर्हति। कथनस्य अयमेवाभिप्रायः यत् परमात्मास्वरूपम् एकमेव ब्रह्म विभिन्न-सम्प्रदायेषु बहुधा आख्यातम्। तच्च शैवान् शिवरूपेण, वेदान्तिनो ब्रह्मरूपेण, बौद्धान् बुद्धरूपेण नैयायिकान् कर्तृरूपेण, जैनान् आर्हतृरूपेण, मीमांसकांश्च कर्मरूपेण दृग्गोचरीभवति। एतस्मिन् प्रसङ्गे अधोलिखितं पद्यं प्रमाणरूपेण प्रस्तोतुं शक्यते—

> **यं शैवा समुपासते शिव इति ब्रह्मेति वेदान्तिनो**
> **बौद्धा बुद्ध इति प्रमाणपटवः कर्तेति नैयायिकाः।**

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अर्हन्नित्यथ जैनशासनरताः कर्मेति मीमांसकाः
सोऽयं वो विदधातु वाञ्छितफलं त्रैलोक्यनाथो हरिः।।[34]

एवं च तत् वैष्णवान् (दारुब्रह्म) जगन्नाथरूपेणापि दृश्यते इति महापुरुषविद्यायां वचनमुपलभ्यते– **सत्यं ज्ञानेति वाक्येन सदा यद् वदति श्रुतिः। तद् ब्रह्म दारुरूपेण भाति नीलाचलान्तरे।**[35] तच्च ब्रह्म शाक्तान् भैरवरूपेण, गाणपतान् गणपतिरूपेण तथा अन्यधर्मावलम्बिनश्च स्वस्वारोपित-कल्पनावताररूपेण दर्शनं प्रदाय लोकादस्मादुद्धरति। गणेशस्य ब्रह्मस्वरूपप्रतिपादने क्रमशः ब्रह्मवैवर्तपुराणस्य गणपतिखण्डात् गणपत्यथर्वशीर्षोपनिषदः, गणेशपूर्वतापिन्युपनिषदश्चोदाहृतानि अधोलिखितानि पद्यानि प्रमाणभूतानि वर्तन्ते–**"ओं श्रीं ह्रीं क्लीं गणेश्वराय ब्रह्मस्वरूपाय चारवे।" सर्वसिद्धिप्रदेशाय विघ्नेशाय नमो नमः।**[36] **त्वं प्रत्यक्षं ब्रह्मासि, त्वं ब्रह्मा त्वं विष्णुः।**[37] **गणेशो वै ब्रह्म।**[38]

माध्वमते विष्णुरेव परब्रह्मत्वेन वर्णितः। स च एक एव सच्चिदानन्दविग्रहः गुणपरिपूर्णः परमार्थतो जगदादिकरणं सर्वान्तर्यामी स्वतन्त्रश्च भवतीति वर्णनमुपलभ्यते। रामानुजमते तु परमात्मा शेषी जीवात्मा च परमात्माशरीररूपत्वात् शेष इति शेषशेषीभावाङ्गीकारादनयोर्विशेषः प्रतिपादितः। मायावादिमते तु सगुण–निर्गुणभेदेन द्विविधं ब्रह्म परिकल्पितम्। मायाश्रितः जाग्रदाद्यवस्थात्रयसाक्षी ईश्वरः सगुणः मायातीतं अवस्थात्रयातीतं च निर्गुणं ब्रह्म इत्यप्यनयोर्विशेषः प्रदर्शितः।

शब्दस्य ब्रह्मत्वम्

शब्दस्य ब्रह्मत्वं शास्त्रेषु बहुत्र प्रतिपादितम्। यतो हि तस्मिन् ब्रह्मणः लक्षणानि प्रायः घटितानि भवन्ति। शब्दः सद्रूपः नित्यत्वात्। शब्दस्य नित्यत्वपक्षः महता समारम्भेण पतञ्जलिना महाभाष्ये विमृष्टः — अयं नित्यः शब्दः अस्त्येव कूटस्थेष्वविचालिषु भावेषु वर्तते[39]। महाभाष्यदीपिकायामपि 'एतच्चार्थस्वरूपं स्फोटः, अयमेव शब्दात्मा नित्यः' इति उक्तं भर्तृहरिणा[40]। वाक्यपदीयेऽपि भर्तृहरिः वदति–

सत्यं वस्तु तदाकारैरसत्यैरवधार्यते।
असत्योपाधिभिः शब्दैः सत्यमेवाभिधीयते।।[41]

वस्तुतः शब्दः चिद्रूपः वर्णितः ज्ञानमयत्वात्। वाक्यपदीयेऽपि भर्तृहरिः शब्दस्य ज्ञानमयत्वं प्रतिपादयतीति पूर्वमालेखस्यारम्भे सङ्केतितमस्माभिः। वस्तुतः ज्ञानस्य शब्दरूपेण परिणामः भवति। शब्दश्च आनन्दरूपः स्वीकृतः आत्यन्तिकसुखदत्वात् स्वर्गफलदत्वाच्च। तथा चोक्तं पतञ्जलिना महाभाष्ये–एकः शब्दः सम्यग्ज्ञातः शास्त्रान्वितः सुप्रयुक्तः स्वर्गे लोके कामधुग् भवति इति[42]। "यः शास्त्रपूर्वकं शब्दान् प्रयुङ्क्ते सोऽभ्युदयेन युज्यते, अथवा पुनरस्तु ज्ञाने एव धर्मः"[43] इत्यादि महाभाष्यवचनान्यपि शब्दस्य ब्रह्मत्वपक्षं समर्थयन्ति।

अस्मत्परम्परायां शब्दस्य जगत्कर्तृत्वं प्रसिद्धम्। 'वागेव विश्वा भुवनानि जज्ञे', 'वाग्घि प्रजापतिः'[44] 'वाग्वै प्रजापतिः'[45], 'प्रजापतिर्वै वाक्पतिः'[46] इति शतपथब्राह्मणस्य वाक्यानि तत्र प्रमाणभूतानि सन्ति। अपरं च प्रजापतिर्हि वाक् इति तैत्तिरीयब्राह्मणस्य[47] वचनमपि तथ्यमेतत् समर्थयति। भर्तृहरिरपि वाक्यपदीये वदति यत् शब्दब्रह्म एव जगद्रूपेण विवर्तते–

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अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो: यत:।।[48]

अतात्त्विकोऽन्यथाभाव: विवर्त:, सतात्त्विकोऽन्यथाभाव: परिणामश्चेति यद्यपि विवर्तपरिणामयोर्भेदो वरीवर्ति तथापि जगदेतत् शब्दब्रह्मण: विवर्तरूपं, परिणामरूपमिति चोभयथा भर्तृहरिणा प्रतिपादितमिति वक्तुं शक्यते। यतो हि 'शब्दस्य परिणामोऽयमित्याम्नायविदो विदु:'[49] (वा० पा० 1.120) इति वदता तेन समस्तमपि जगत् शब्दस्यैव परिणामभूतमित्यपि उद्घोषितम्। अयं च शब्द: नित्य: बोधस्वभावश्च शब्दार्थमय: आन्तर: स्फोट:। आन्तरस्फोटरूपस्य शब्दब्रह्मापरपर्यायस्य शब्दतत्त्वस्य संविज्ञाने मोक्षप्राप्ति: संभवति। एषोऽपि शब्द: वैदिकवाङ्मये वृषभ-महादेवादिसंज्ञया वर्णित:—

चत्वारि शृङ्गा त्रयोऽस्य पादा द्वे शीर्षे सप्त हस्तासोऽयय।
त्रिधा बद्धो वृषभे रोरवीति महो देवो मर्त्यम् आविवेश।।[50]

ऋषभेण महता देवेन सायुज्यम् अर्थात् शब्दब्रह्माभेदेनात्मज्ञानं मुमुक्षुभि: अभिप्रेतम्। तथा चोक्तम् वाक्यपदीये (1.130)—अपि प्रयोक्तुरात्मानं शब्दमन्तरवस्थितम्। प्राहुर्महान्तं वृषभं येन सायुज्यमिष्यते। इति। उपर्युक्तमन्त्रस्य 'द्वे शीर्षे' इति मन्त्रांशं व्याख्यता पतञ्जलिना उक्तम्–"द्वौ शब्दात्मनौ, नित्य: कार्यश्च"।[51] अयञ्च विचार: भगवद्गीतायामपि वर्णितोऽस्ति–

द्वाविमौ पुरुषौ लोके क्षरश्चाक्षर एव च।
क्षर: सर्वाणि भूतानि कूटस्थोऽक्षर उच्यते।।
उत्तम: पुरुष:त्वन्य: परमात्मेत्युदाहृत:।
यो लोकत्रयमाविश्य विभर्त्यव्यय ईश्वर:।।[52]

व्याकरणाध्ययन-प्रयोजन-वर्णन-प्रसङ्गे महाभाष्ये स: वदति यत् "महता देवेन न: साम्यं यथा स्यादित्यध्येयं व्याकरणम्।"[53] अक्षरसमाम्नाय-प्रसङ्गेऽपि महाभाष्ये पतञ्जलि: वदति—"सोऽयम् अक्षरसमाम्नाय: वाक्समाम्नाय:, पुष्पित: फलितश्चन्द्रतारकावत् प्रतिमण्डितो वेदितव्यो ब्रह्मराशि:, सर्ववेदपुण्यफलावाप्तिश्चास्य ज्ञाने भवति मातापितरौ चास्य स्वर्गे लोके महीयते"[54]। शतपथब्राह्मणेऽपि[55] 'आम्नाये संहृतभोग्यभोक्तृशक्ते: वागात्मनो बहुधा करणत्वम् आम्नातम्' इति वचनमुपलभ्यते यत्र 'वागात्मन्' इति पदेन शब्दब्रह्म वर्णितं वर्तते। 'ओमित्येकाक्षरं ब्रह्म' इत्यत्र प्रणव: शब्द-ब्रह्मरूपो वर्तते। सूतसंहितायां प्रणव: परापरभेदेन द्विविध: कल्पित: वर्तते — पर: ब्रह्मात्मक: अपरश्च शब्दात्मक:–

परं परतरं ब्रह्म ज्ञानानन्दादिलक्षणम्।
प्रकर्षेण नवं यस्मात् परं ब्रह्म स्वभावत:।।
अपर: प्रणव: साक्षात् शब्दरूप: सुनिश्चित:।
प्रकर्षेण नवस्य हेतुत्वात् प्रणव: स्मृत:।।

इयं सृष्टि: शब्द-ब्रह्मपूर्विका वर्तते इति मनु-संहितायां प्रमाणमुपलभ्यते। वेदशब्देभ्य: जगत: सृष्टत्वात्

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शब्दस्य ब्रह्मत्वमिति तत्र प्रतिपादितमस्ति—"वेदशब्देभ्यः एवादौ पृथक् संस्थाश्च निर्ममे। ....एकाक्षरं परं ब्रह्म प्राणायामः परं तपः, अक्षरं त्वक्षरं ज्ञेयं ब्रह्म चैव प्रजापतिः।"[56] इत्यत्र अक्षरशब्देन ओंकारो गृह्यते। एषोऽक्षरशब्दः शब्दतत्त्वेन स्फोटात्मना स्फोटनाम्ना वा व्याकरणशास्त्रे सिद्धिपथमागतः। भर्तृहरिमते परा वागेव ब्रह्मपदवाच्या भवति। एकमपि तत् शक्तिव्यपाश्रयात् भिन्नं भिन्नं भवति इति वाक्यपदीये प्रमाणमुपलभ्यते — 'एकमेव यदाम्नातं भिन्नं शक्तिव्यपाश्रयात्' इति। एवमेव तथेदममृतं ब्रह्म निर्विकारमविद्यया। कलुषत्वमिवापन्नं भेदरूपं विवर्तते।[57] इत्यपि अपरत्रोच्यते।

शब्दस्य ब्रह्मत्वे प्रयोजनम्

सर्वेषां शास्त्राणां लक्ष्यं भवति पुरुषार्थ-चतुष्टयसम्प्राप्तिः। धर्मार्थकाममोक्षेषु चतुर्षु पुरुषार्थेषु मोक्षस्य प्राधान्यं सर्वत्र विशिष्य भारतीयदर्शनेषु स्वीकृतम्। षट्सु वेदाङ्गेषु प्रधानं व्याकरणमित्यतस्तस्य मोक्षसाधकत्वमपि सप्रमाणं प्रतिपादितं बहुत्र। वाक्यपदीये "इयं सा मोक्षमाणानामजिह्मा राजपद्धतिः"[58] इति वदता भर्तृहरिणा मोक्षप्राप्तिप्रसङ्गे व्याकरणस्य भूमिका रेखाङ्किता। एवं शास्त्रेषु यद्यपि जन्माभावरूपं, आत्यन्तिकसुखसाधकमित्येतादृशं मोक्षस्य बहुविधं लक्षणमुपलभ्यते तथापि परब्रह्मणि परमात्मनि विलयमेव मोक्षस्वरूपमिति निर्विवादतया स्वीक्रियते। शब्दस्य ब्रह्मत्व-स्वीकारे एतदेव मुख्यं प्रयोजनम्। शब्द-ब्रह्मणि निष्णातः वैयाकरणः परब्रह्माधिगमात् मोक्षाय अधिकारी भवततीति वचनमुपलभ्यते-

द्वे ब्रह्मणी वेदितव्ये शब्द-ब्रह्म परं च यत्।
शब्द-ब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति।[59]

शब्दब्रह्मसिद्धान्तस्योत्पत्तिः क्रमविकासश्च

शब्दब्रह्मसिद्धान्तः कियान् प्राचीनः इति विचारे सति सः सिद्धान्तः वैदिककालादुद्भूतः इति ज्ञायते। यतो हि वैदिकसाहित्ये अनेकत्र तस्य सूक्ष्मसङ्केतः प्राप्यते। वस्तुतः ऋक्संहितायाम् "चत्वारि शृङ्गा"[60] इत्यादि मन्त्रमाध्यमेन तस्य बीजवपनं जातम्। यजुर्वेदेऽपि 'इदं शब्दब्रह्म उत्तमं ज्योतिः' इति वचनमुपलभ्यते। एतदेव मतमपरत्र पल्लवितं दृश्यते। तद्यथा-उत्तरो देवो नादः दिशः सूर्यः रविः रवो वा। शब्दब्रह्मैव उत्तमं ज्योतिरित्ययं वैदिकक्रमः।[61]

स्मृतिकारेषु मनुस्मृतिकारः मनुः शब्दब्रह्मणः पोषको दृश्यते। पुराणकाले महाभारते[62], भागवते[63], भगवद्गीतायां[64] बृहत्-नारदपुराणे[65] च सृष्टौ शब्दब्रह्मणः भूमिका सङ्केतिताऽस्ति। अक्षररूपस्य शब्दरूपस्य वा वेदस्य ब्रह्मत्वस्वीकारे नारायणत्वाङ्गीकारे च प्रकारान्तरेण शब्दब्रह्मणः समर्थनं जायते। यतो हि 'सर्वा वाचो वेदमनुप्रविष्टाः नावेदविन्मनुते ब्रह्म किञ्चित्' इत्याद्युक्तिभिः प्रमाणितं भवति यत् यः वेदं न जानाति सः ब्रह्म ज्ञातुं न प्रभवति। शब्दब्रह्मणोऽवगमनं न तथा सुकरं वर्तते इत्यतः तत् समुद्रवत् अनन्तपारं, गंभीरं, दुर्विग्राह्यं च वर्णितं वर्तते-

वेदा ब्रह्मात्मविषयास्त्रिकाण्डविषया इमे।
परोक्षवादा ऋषयः परोक्षं मम च प्रियम्।
शब्दब्रह्म सुदुर्बोधं प्राणेन्द्रियमनोमयम्।
अनन्तपारं गंभीरं दुर्विग्राह्यं समुद्रवत्।।[66]

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बृहत्-नारदपुराणे, श्रीमद्भागवते च वेदः साक्षात् नारायणः इति प्रतिपादितो वर्तते। तत्र च क्रमशः "वेदो नारायणः साक्षात्[67], वेदो नारायणः साक्षात् स्वयम्भूरिति शुश्रुम:"[68] इति वचने प्रसिद्ध्यतः। श्रीमद्भगवद्गीतायामपि तादृशमेव मतं कयाचिद् भिन्नया शैल्या प्रतिपादितमस्ति। कर्मणे उत्पत्तिः ब्रह्मणो भवति ब्रह्म च अक्षरसमुद्भूतं वर्तते। वेदस्य च अक्षररूपत्वं प्रसिद्ध्यति। अनेनापि वेदस्य नारायणसम्बद्धत्वं सूच्यते। तथा चोक्तम्—"कर्मब्रह्मोद्भवं विद्धि ब्रह्माक्षरसमुद्भवम्"[69] इति।

वैयाकरणेषु पतञ्जलिः शब्दब्रह्मविषये स्पष्टमुल्लिखति। सोऽपि प्रसङ्गेऽस्मिन् साङ्केतिकं वैदिकमभिमतं पल्लवयति ऋग्वेदादुद्धृतस्य 'चत्वारि शृङ्गा' इत्यादिमन्त्रस्य व्याख्यावसरे महाभाषस्य टीकाकारैः उक्तम् – महान् = परब्रह्मस्वरूपः, देवोऽन्तर्यामिरूपः, साम्यं सायुज्यमिति। अनन्तरं भर्तृहरिः एतदेवाभिमतं विस्तारितवान्। वाक्यपदीयस्य प्रथमे श्लोके सः शब्दब्रह्मणः अर्थरूपेण विवर्तनं दर्शयति। तस्य मतानुसारम् अनादि-निधनं सर्वग्राह्यग्राहकाकारवर्जितं तत् शब्दब्रह्म मायासहितं सत् नामरूपात्मकमिदमखिलं जगत् बुद्धौ आकलय्य स्वकालाख्यया शक्त्या तन्मात्रपदवाच्यान्याकाशादीनि उत्पादयति। वाक्यपदीये नैकेषु प्रसङ्गेषु शब्दब्रह्मविषये उल्लेखः प्राप्यते–

तस्माद् यः शब्दसंस्कारः सा सिद्धिः परमात्मनः।
स्य प्रवृत्तिस्तत्त्वज्ञस्तदब्रह्मामृतमश्नुते।।[70]
ब्रह्मेदं शब्दनिर्माणं शब्दशक्तिनिबन्धनम्।
विवृत्तं शब्दमात्राभ्यः तास्वेव प्रविलीयते।।[71]
आसन्नं ब्रह्मणस्तस्य तपसामुत्तमं तपः।
प्रथमं छन्दसामङ्गं प्राहुर्व्याकरणं बुधाः।।[72]

अनन्तरं नागेशादियः लघुमञ्जुषादिग्रन्थेषु शब्दब्रह्मणः महत्त्वादिविषये चर्चां कृतवन्तः। मञ्जूषायां नागेशः शक्त्याश्रयप्रकरणे शब्दब्रह्मणः स्वरूपं विवृणोति। प्रलयकाले माया परमात्मनि लीयते। परंतु तस्याः आत्यन्तिको नाशो न भवति। तस्यामवस्थायां सर्वं सुप्तवत् तिष्ठति। ततः यथाकालं मायापुरुषयोः उत्पत्त्यनन्तरं बिन्दुरूपमव्यक्तं त्रिगुणं शक्तिमत्त्वं च जायते यस्य अचिदंशः बीजम्, चिदचिन्मिश्रोंऽशः नादः, चिदंशश्च बिन्दुरस्ति। तस्माद् बिन्दोः अव्यक्तात्मा वर्णादिविशेषरहितः नादमात्रं रवः समुत्पन्नः य रवः शब्दब्रह्मेति संज्ञया निगद्यते। एतादृशं मतं प्रपञ्चसारतन्त्रे[73] तथा शारदातिलके[74] चोपलभ्यते। लघुमञ्जूषायां "क्रियाशक्तिसाधनायाः शब्द-शब्दार्थकारणम्। प्रकृतेर्बिन्दुरूपिण्याः शब्दब्रह्माभवत् परा।।" इति वदता नागेशेनापि मतमेतत् समर्थितम्।

उपसंहारः

उपर्युक्तविचाराधारेण एतदुपसंहर्तुं शक्यते यत् शब्द-स्वरूपविचारप्रसङ्गे पाणिनिप्रभृतयः प्राचीनवैयाकरणा तथा जागरुकाः न दृश्यन्ते यथा तत्परवर्तिनः आचार्याः पतञ्जलिप्रभृतयः। वस्तुतः महर्षिपतञ्जलेः महाभाष्यादारभ्य एतद्विषयकं विशद-चिन्तनं समुपलभ्यते। ततः भर्तृहरि-नागेशदिभिश्च तच्चिन्तनमग्रेसारितम्। शब्दब्रह्मणः स्वरूपादिविषये तु पतञ्जलिरपि तथा मुखरो न दृश्यते यथा भर्तृहरिः। एतद्विषये भर्तृहरि-नागेशयोर्मध्ये कश्चन मतभेदोऽस्ति। भर्तृहरि-मतानुसारं नित्यं शब्दब्रह्म शब्दभावेन विवृतं सदर्थभावेन विवर्तते। सः शब्दब्रह्मणः सर्वजगदुपादानत्वं कूटस्थत्वं नित्यत्वं च अङ्गीकरोति।

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किन्तु नागेशः शब्दब्रह्मणः नित्यत्वं यावत्सृष्टिस्थित्या व्यवहारनित्यतया च स्वीकरोति शङ्करः यद्यपि शब्दात् सृष्टिः भवतीति मनुते तथापि सः भर्तृहरिवत् शब्दस्योपादानत्वं न अङ्गीकरोति। सम्पूर्णे व्याकरणशास्त्रे 'शब्द' इति शब्दः प्रायेण वर्ण-प्रकृति-प्रत्यय-धातु-पद-वाक्य-महावाक्य-परा-पश्यन्ती-मध्यमा-वैखरी-ध्वनि-शब्दप्रमाणादिष्वर्थेषु प्रयुक्तो वर्तते। 'शब्दब्रह्म' इत्यस्य कृते नादब्रह्म-स्फोट-शब्दतत्त्व-उत्तमज्योतिरादिशब्दानां प्रयोगः द्रष्टुं शक्यते। नादः इति यद्यपि शब्दस्य नामान्तरं वर्तते तथापि तेन ध्वन्यात्मकशब्दस्य बोधः संभवति। वस्तुतः वैयाकरणानां मते लौकिक-पारमार्थिकभेदेन शब्दस्य द्वैविध्यमित्यपि वक्तुं शक्यते। तत्र ध्वन्यात्मकशब्दस्य लौकिकत्वम्, स्फोटात्मकशब्दस्य च परमार्थिकत्वमभिप्रेतम्। वैयाकरणाः शब्दस्य कार्यत्वं नित्यत्वञ्च अङ्गीकुर्वन्ति। तैः ध्वन्यात्मकशब्दस्य कार्यत्वम्, स्फोटात्मकशब्दस्य च नित्यत्वमङ्गीकृतम्। नैयायिकास्तु ध्वन्यात्मकमेव शब्दमङ्गीकुर्वन्ति। अतस्ते शब्दस्य नित्यत्वं नाङ्गीकुर्वन्ति। वृत्तिमेव मुख्यं ज्ञानं मन्वानास्ते शब्दस्य न स्वप्रकाशत्वं न वा नित्यत्वं मन्वते। पक्षान्तरे मीमांसकास्तु वैयाकरणानां मार्गमनुसरन्तः शब्दस्य नित्यत्वं स्वीकुर्वन्ति।

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4. प्रदीपः (पा० सू० 5.1.16)
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Section - V

EPICS & PURĀṆAS

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THE SPIRIT OF THE AGE : SOCIAL VISION AND HISTORICAL PERSPECTIVE IN THE *MAHĀBHĀRATA* AND THE *VĀLMĪKIRĀMĀYAṆA*

Robert P. Goldman

India's age-old fascination with its two great and ancient epic tales of love and war and of the descent of the Godhead in human form to right the evils of the world and to restore the ascendancy of *dharma*, righteousness and order over the forces of *adharma*, unrighteousness, and chaos has not, to judge from a perusal of contemporary popular culture diminished in the face of the onslaught of modernity.

Indeed, since the broadcasts and video and DVD dissemination of the televised serializations of Ramanand Sagar's *Rāmāyaṇa* and the Chopras' *Mahābhārata* and their spin-offs from the 1980s onwards, it seems that the popular imagination remains as fully captured by these two grand narratives as it has even been.[1] This may be observed in such phenomena as the increasing number and elaborateness of the annual *Rāmalīlās* that have become a much anticipated and heavily attended feature of the fall holiday season in Delhi and other North Indian cities[2] and even in the use of epic characters and episodes in such popular and ephemeral media as television commercials.[3]

If in the popular mind the two epics have tended to merge somewhat into a set of easily recognizable themes, episodes, and larger than life characters that is readily understandable. The central themes of the two poems are quite similar. In both, the supreme deity, Lord Viṣṇu Nārāyaṇa graciously agrees to take on a human or seemingly human birth at the request of gods who are being harassed by powerful demonic forces. In both cases the Lord is assisted in his mission by other divinities who incarnate as humans or animals along with him. Both poems involve questions of royal succession, the temporary exile of their heroes and feature as their central emotive moments villainous assaults upon their principal heroines. Finally, both tales culminate in grand and sanguinary battles,

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changing their worlds forever and resulting in the triumph of the forces of *dharma* over those of *adharma.* Both end with the return of their divine heroes to their heavenly abodes. Indeed the themes of the two poems are so similar that the epic career of the *Ramayana's* hero could be easily incorporated wholesale as an *upākhyāna* for the instruction and consolation of the similarly situated central hero of the *Mahābhārata.*

However, although both epics organize their central plots around these very similar events and themes, the strategies and the military-political goals of the victorious parties in the two poems are starkly different. These differing goals moreover are closely aligned with radically different senses of history that characterize the central thematic concerns of the works. In what follows I shall attempt to outline these differences and to put forward some preliminary and tentative efforts to explain and interpret them.

Before doing so I should say a word about my overall approach to the poems, especially the *Mahābhārata.* Many thinkers and scholars both in India and the west have, at least since the time of Nīlakaṇṭha Caturdhara and probably much earlier, have attempted to define the central theme oil, meaning" of this massive work. Interpretations have varied widely. The poem has been regarded as an *advaitavedantic treatise,* a record of a struggle between Hinduism and Buddhism, an allegory of the conquest of the base passions, a charter for nationalist resistance, a Vaiṣṇava tract and, of course, simply a historical record of a political struggle and civil war in the late Vedic era Doab. The reason for the wide variety of interpretations is no doubt the ability of the text itself to suggest and sustain most if not all of them. The fact is that the poem is not about any one single thing but truly lives up to its author's boast, "Whatever is here in the areas of righteousness, policy and pleasure may be found elsewhere. Whatever is not here will not be found anywhere."[4]

In making the following remarks then I do not wish to be understood to be putting forward or accepting any single overarching interpretation of the great epics. The works are indeed by design far too great for that. Rather I would like to try to tease out one or two important threads from the thematic tapestry of the poems whose elucidation my help us add to our knowledge of these monumental works and the worldviews of the different eras in which they took shape.

The warring parties in the *Mahābhārata* are linked by close ties of kinship and even affection while those in the *Rāmāyaṇa* are alien and seemingly implacably hostile species-humans and *vānaras* on the one hand and savage *rākṣasas* on the other. The conflict in the former is, ironically, a pitiless war of near total extermination, thoroughly in keeping with a political strategy

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of wiping out one's enemies to the last individual while that in the latter follows the far more humane approach of offering the offender an opportunity to abandon his evil ways and, when he does not to replace him with a more benign leader of the same race.

The signal and most immediately apparent difference in the two struggles is manifested at the outset *of* each epic at the level of the mythological framing of the two stories and concerns the identity of the poems' villains whose evil acts initiate the hostilities in both cases. In the *Mahābhārata,* the malign forces whose depredations require that the gods take birth in human form to combat them are unambiguously plural. In the 58th *adhyāya* of the *Ādiparvan* we learn that the Goddess Earth herself has become overburdened by the weight and sheer numbers of the demonic hosts, the *asuras,* who, once their lordship of the worlds has been wrested from them by the gods, incarnate themselves as a vast generation of rapacious kings.[5]

Thus, unlike many well-known *purāṇic* narratives and the *Rāmāyaṇa* story itself, the framing narrative of the *Mahābhārata* identifies no particular individual demonic antihero against whom the *avatāra* protagonist and his allies are to be ranged. Evil in the age of the *Mahābhārata,* the late *Dvaparayuga,* has become diffuse since it resides in an entire class. For, by the peculiar metonymic logic of the *Mahābhārata* the locus of *adharma* in this period comes to be generalized from the hosts of demonic kings to virtually the entire *kṣatriya* class itself, the good and the bad alike.

By very definition, then, the solution to the problematic of the poem can only be achieved through what amounts almost to a form of mass slaughter, a vast holocaust in which the sacrificial victims will be virtually the entire warrior class.[6] Thus, although in the complex narrative of this conflict that spans the lifetime of the earthly manifestation of Śrīkṛṣṇa, particularly egregious examples and ringleaders of this type, such as Śiśupāla, Jayadratha, Jarāsandha, Duḥśāsana, and, most notably, Duryodhana will be singled out, their destruction cannot in itself, solve the problem.[7] The oppression of the earth and its peoples can only be washed away in a sea of aristocratic blood that will drown all but a handful of the most powerful and virtuous warriors of the age.

Vyāsa makes no effort to conceal this dark thematic. Indeed he constantly holds the motif of near total genocide before the eyes of his audiences through a continual series of parallel narratives that serve to first foreshadow and then recall the war of annihilation that forms the narrative centerpiece of the epic. Virtually the first things we learn in the *Māhābhārata* is that the *sūta* Ugrassravas, having heard the epic tale from Vaiśaṃpāyana

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at the snake sacrifice of the Kaurava dynast Janamejaya then visited the pilgrimage site of Samantapañcaka before proceeding to the Naimiṣa forest where he recites the story in turn to the sages assembled there.[8]

Both of these references the *sarpasattra* and the *sanatapañcakatīrtha*—have significant and obvious holocaustic implications. The sarpasattra of Janamejaya at which Vaiśaṃpāyana regaled the participants with the heroic deeds of the patron's forebears is after all a ritual whose purpose is the destruction of an entire race of beings, the great *nāgas* or semi-divine serpents, who figure so prominently in Indian myth and folklore. Their destruction is no doubt intended to prefigure the doom of the *kṣatriyas*.[9] Their partial holocaust is decreed by Brahmā as necessary since, like the kings, they too are too numerous and in many cases wicked.[10] Their doom is first pronounced in a curse by their matriarch Kadrū;[11] but the way in which it is accomplished is illustrative of the way in which these narratives of extermination are structured. The snakes as a class are doomed for fiery destruction in an act of genocidal fury provoked by a single member of their race.

The Bharata dynast Janamejaya is so enraged by the *nāga* lord Takṣaka's killing of his father the Kuru dynast Parīkṣit that he vows to avenge himself not just on the author of this deed (predetermined though it was by a curse) but by every last member of his race. This theme of collective guilt and punishment is one that, as we shall see, lies close to the heart of the *Mahābhārata* and one that will recur in several of contexts throughout the poem. Also noteworthy is the fact that the planned holocaust is incomplete. It is interrupted through the intercession of the sage Aṣṭika, the officiating priest, so that on the very verge of extinction the *nāgas* are ultimately spared actual extinction.[12] Ironically, and interestingly, Takṣaka, the culprit on whose account the snakes are slaughtered, himself escapes the holocaust.

The slaughter of the *nāgas* is further thematically tied to the story of the similarly interrupted sacrifice undertaken for the extermination of tile *rākṣasas* by the sage Parāśara in revenge for the act of the king become Kalmāṣapāda's having killed his father Śaktin. Here too, the intended holocaust of the whole race of *rākṣasas* in retribution for the actions of one of their number is interrupted before its completion by the intervention of venerable sages including Pulastya, the ancestor of the *rākṣasas* and Vasiṣṭha, Parāśara's grandfather.[13]

The second fact about his recent travels that Ugraśravas reveals to the sages is that among the various unnamed *tīrtha*-s he has just visited, he singles out for special mention the holy site of Samantapañcaka. This site is of significance to the epic because of two events that took place there at

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very different times but which are clearly understood to be thematically related to the epic's central event. For it was here at the juncture between the Dvāpara and the Kali *yugas* that the great *Bhāratayuddha* itself took place[14] while, earlier, at the juncture between the Tretā and the Dvāpara *yugas* it was at this very same spot that the great nemesis of the *kṣatriya* class, the fearsome brahman-warrior Rāma Jāmadagnya exterminated all the warriors of the earth twentyone times filling five great lakes with their blood.[15] This episode exerts a peculiar fascination over the epic bards and redactors, being repeated no fewer than four times in detail in the poem and alluded to on dozens of other occasions.[16]

This oft-told tale is in turn closely linked to the story of the universal holocaust undertaken by the Bhārgava child-sage, Aurva in his implacable rage at the genocide perpetrated by the Haihaya kings against his clan for their having hidden their wealth from them.[17] Again, the extermination that he has undertaken can only be halted by the intervention of Aurva's murdered kinsmen who pacify him by telling him that they intentionally provoked their own destruction at the hands of their patrons since they had become weary with life and could not commit the sin of suicide.[18]

All of these stories of offense followed by genocidal retribution serve, as it were, to set the stage for the central event of the *Mahābhārata* the great, eighteen-day massacre on the killing fields of Kurukṣetra. It is the very prospect of this slaughter of his own kinsmen that causes Arjuna, the greatest hero of his age, to lose his nerve. This forces Śrī Kṛṣṇa to lecture to him on the stern duty of a warrior and to argue that he is but a mere instrument in the much larger and ineluctable process of periodic universal destruction that is the essence of the created universe. No one who has read it can ever forget the graphic and masterful description of the destruction of the warrior class in the jaws of Death in the *Bhagavad Gītā's* representation of the *Vairāṭarūpa* of the Lord as Kāla, Time himself.[19]

With this brief survey in mind let me now turn to a discussion of the *Vālmīki Rāmāyaṇa* in which one might expect this theme of collective guilt and genocidal retribution to be even more clearly highlighted than in the *Mahābhārata*. For in the latter we see a familial power struggle move into a civil war in which there are profound ties of kinship and affection joining many of the combatants on the two sides. Consider for a moment the emotional turmoil Arjuna must face at the prospect of fighting and killing such venerable *gurus* as his Pitāmaha Bhīṣma, Droṇācārya, etc.

On the other hand the *Rāmāyaṇa* purports to represent the chronicle of a foreign war, an overseas expedition against a congenitally evil race of demons, enemies of everything for which the epic hero stand. Not only are

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Rāma's opponents unrelated to him by blood, they are not even human. If the successful prosecution of a bloody war or a campaign of genocide depends on the dehumanization of the enemy, then there should be no problem whatever in our hero's wiping out this devilish spawn, the rapacious, violent, cruel, and bloodthirsty *rākṣasas*, who exemplify entrenched and implacable hostility to *dharma* itself, that is to say to all of the beliefs and practices of vedic-brahmanical civilization. In short, unlike the situation facing the linked yet warring lines of the lunar dynasty, the *mise en scene* of the *Rāmāyaṇa* seems ideally constructed for the extirpation of the ego-alien *rākṣasas*, the ghoulish, night-roaming *(niśācara)* sons of chaos *(nairṛta)*, who haunt the imagination of the early Aryans. Indeed this idea is not totally alien to many influential versions of the *Ramayana*. Thus, notably in the *Araṇyakāṇḍa* of the *Adhyātmarāmāyaṇa*, Rāma, when he hears from the despondent and terrified forest sages about the atrocities perpetrated against them by the *rākṣasas*, is said to vow the complete extirpation of their kind. " When Rāma had heard those words of the sages, so filled with fear and misery, he vowed the complete extermination of the *rākṣasas*.[20] This vow is famously echoed by Rāma in Goswami Tulsī Dās' immensely influential *Rāmcaritmānas* at the same point in the narrative. "Raising his arm he took a vow, 'I shall rid the earth of *rākṣasas!*' Then, visiting all the āśhramṣ of the sages he delighted them."[21]

But this vow of total extermination appears to be an innovation on the part of the author of the *Adhyātmarāmāyaṇa*. In the parallel passage of Vālmīki's poem, that is to say the scene in which Rāma promises to relieve the sages of the Daṇḍaka forest of the depredations of the *rākṣasas*, it seems evident that he means to restrict his punitive campaign to those miscreants who are actually assaulting the holy men. In this, the oldest known version of the *Rāmakathā*, Rāma's statement to the ascetics is thus rather different from the allencompassing vow of annihilation of the entire race of the demons. He says only, "I wish to slay in battle the *rākṣasas* who are the enemies of the ascetics."[22]

Of course, the idea of the total extermination of one's foes does surface from time to time in the *Vālmīki Rāmāyaṇa* in the form of a boast or a threat but the acting out of such claims is not seen and, as I will demonstrate, is, in fact, counter to the spirit of the poem and the morality of its hero. Thus, for example, Sītā threatens Rāvaṇa with the annihilation of his people at her husband's hands,[23] while Trijatā warns her *rākṣasī* sisters of Rāma's destruction of their race.[24] Hanumān similarly threatens the demon-king[25] while even Rāma himself instructs Aṅgada to carry a warning of the impending annihilation of his people to Rāvaṇa if (and only if) he fails to

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surrender Sīṭā.[26] Similarly, this kind of hyperbolic vaunting is indulged in from time to time by the *rākṣasas* themselves as when, for example, the *rākṣasa* warrior Prahasta vows to exterminate all the monkeys.[27] But all of these are merely rhetorical devices and are, in any case, mostly representative of the kind of formulaic martial vaunting characteristic of the epic warriors.

Rāma's goal is not, as the epic makes very clear, the annihilation of the *rākṣasas* but what is known in contemporary international political rhetoric as, "regime change." The object of the Laṅkan war is the destruction of the tyrant responsible for the outrages perpetrated against the Aryans, outrages that culminate in the fateful abduction of Sītā, and his replacement with a friendly and righteous ruler who will become and ally of the hegemonic power, the Kosalan State.

Nor is the *Rāmāyaṇa's* dissociation of its hero front the themes of collective guilt and punishment merely left by the Adikavi to be inferred. On the contrary the immorality of collective guilt and collective punishment is expressly addressed by that paragon of *dharma* Rāma himself in a situation of extreme duress where such practices—might seem most tempting and even necessary. In the sixty-seventh *sarga* of the *Yuddhakāṇḍa,* Rāma faces his most desperate crisis of the war and indeed appears to be on the point of utter defeat and failure in his quest to defeat Rāvaṇa and recover his abducted wife. Rāvaṇa's powerful and terrifying son, the warrior Meghanāda, also known by his epithet Indrajit, has wrought complete havoc in the ranks of the monkey army and, through his superb command of divine weaponry and the arts of illusion, is able to invisibly strike down any and all of his enemies with impunity. In desperation at the slaughter being wrought in the monkey ranks and his frustration at his inability to do anything to stop it, Lakṣmaṇa proposes that he be permitted to unleash the dreaded *Brahmastra,* the ultimate weapon of mass destruction, which, with its genocidal power, will put a sudden and decisive end to the war by instantly wiping out the entire *rākṣasa* race. "Then in a towering rage Laksmana spoke these words to his brother, I shall use the divine missile of Brahmā in order to exterminate all the *rākṣasas*. But, Rāma said this in reply to Lakṣmaṇa, of auspicious marks, 'You should not slaughter all *rākṣasas* of the earth on account of a single one. Therefore, mighty warrior. let us strive to slay him alone. Let us summon our divine missiles that strike with tremendous force and resemble venomous serpents'"[28]

Even Garuḍa, after restoring the wounded Rāma to health and vitality, suggests a limited campaign against the *rākṣasas*. Addressing Rāma as, "*ripūṇām api vatsala* (compassionate even to his enemies), "[29] he urges him to kill only the male *rākṣasas* of military age, sparing children and the elderly.[30]

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How strikingly different is the attitude reflected here from that which lies at the very core of the *Mahābhārata.* How unlike the shifting ethical sands of the larger epic is the unshakeable moral bedrock of this one. For Vālmīki and his hero the ends do not justify the means. If a thing is wrong then it is wrong and no situation, however dire, can make it right or permissible.

Nor is Rāma the only figure in the epic to stand against the kind of vengefulness and blood-feuding that characterizes the Bhārata war and its aftermath. The difference between the attitudes that characterizes the heroes of the two poems also carries over to their heroines.

As is well known and amply documented in the *Mahābhārata*, the much wronged and long-suffering Draupadī shows little in the way of feminine gentleness and forgiveness with regard to her tormenters. Although the popular tradition of her vowing to keep her hair unbound until she can dress it with Duḥśāsana's blood is merely hinted at in the *Mahābhārata* itself[31] there are several passages in which she expresses a vengeful attitude and incites her husbands, particularly Bhīma, to exact bloody vengeance on her behalf. Thus in the *Āraṇyakaparvan* she urges Bhīma to take bloody revenge on Jayadratha for his attempted abduction of her.[32] Again in the *Virāṭaparvan* Draupadī conspires with Bhima and incites him to exact brutal and gory revenge on Kīcaka who had been molesting her.[33] This aspect of her personality will continue until almost the very end of the epic when she urges her husbands to wreak bloody vengeance on Aśvatthāman, a request they will ultimately refuse, releasing him after his defeat." Draupadī's response to her tormentors and her passionate desire for sanguinary retribution is fully in keeping with *Mahābhārata's* overarching themes of vengeance and violence that are exemplified by its masculine characters as mentioned above.

But let us now turn once again to the *Rāmāyaṇa by* way of a contrastive analysis. The case in point here would be Sītā's comments on the fierce *rākṣasa* women who have been menacing and tormenting her during her captivity in Rāvaṇa's *aśoka* grove once she has the opportunity to see them punished for their abuse. When, after the death of Rāvaṇa, Rāma sends Hanumān as a messenger to bring he good news to Sītā, there is an interesting conversation between the liberated queen and the great monkey-hero who is, incidentally the older brother of the violent Bhīma and shares many of his traits. After a warm exchange of greetings and mutual praise, Hanumān begs permission from the queen to indulge his desire to violently slaughter her *rākṣasī* wardresses whose cruel threats and torment had earlier driven her to the brink of suicidal despair. But as did Rāma with Lakṣmaṇa Sītā rebukes Hanumān for his vengeful attitude interceding on

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behalf of the demonic women with what may well be the first appearance in any text anywhere of what we have come in modern times to know as the Nuremburg Defense.

> "Addressed in this fashion by Hanumān, the illustrious Vaidehī, daughter of Janaka, responded to him in words that were in keeping with righteousness. 'Who, foremost of monkeys, would be angry at servant women, mere functionaries, who being dependents of the king are obedient, and act only on the orders of another. It is as a consequence of my evil destiny and my own misdeeds in the past that I have suffered all of this. For one always experiences the fruits of one's acts. I have concluded that I had to suffer this as a consequence of my evil fate; and being helpless, I had to endure all of that here at the hands of Rāvaṇa's servant women. These *rākṣasa* women tormented me only on the orders of Rāvaṇa. Now that he has been slain, foremost of monkeys, they will not torment me any more.[35]

Sītā then goes on to lecture the monkey on the necessity of doing good to all creatures even those who, like the *rākṣasas*, are wicked by nature. "One should not inflict harm upon the shape-shifting *rākṣasas* even though they do evil and take pleasure in injuring people."[36]

Without belaboring the point too much here, I think that it is clear that in a number of critical respects with regard to the conduct of war and its political aftermath, the two great Sanskrit epics, whose central mythological themes seem at first glance to be so similar, show some striking and significant differences.

The Pāṇḍava brothers and their Kaurava cousins wage a civil war of mutual annihilation in the course of which the *Mahābhārata's* recurrent mythic themes of collective guilt and punishment are acted out in real historical time so that virtually an entire generation of the ancient Indian warrior class is wiped out, leaving its world in ruins to lapse into the barbarities of the *Kaliyuga*. Rāma's project, however, is quite different. His primary purpose is the overthrow and destruction an iniquitous and tyrannical despot and his inner circle in favor of a hand picked ally in the person of Vibhīṣaṇ. The *rakṣasas* may, as Sītā notes in the passage quoted above, be congenitally malicious; but that alone still does not justify harming them. In the world of Vālmīki punishment may be harsh but it must be measured. The innocent must not be destroyed for the sins of the guilty.

But in the light of this rather stark difference in the moral and political economy of the two great epics, the question must naturally arise as to what we can possibly make of it. Well, as in all matters of interpretation of these massive and complex texts, one must tread carefully, for they are rich

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and multilayered constructions that have come to bear a great number of meanings. Truly it has been said that the *Mahābhārata* is *durvijñeyam surair api* and the same can be said in some measure at least for the *Rāmāyaṇa*. These are texts that operate on many levels and certainly do not lend themselves to any single overarching interpretation. Therefore it would be foolhardy to try to state with any certainty (as many others have done) exactly what the epics are "about."

Nonetheless, one is tempted to speculate here as to what this difference may suggest to us about the socio-political and intellectual conditions in South Asia that may have contributed to the different thematics of the two poems. If, as I strongly believe, an epic, by its very nature, captures and expresses the most deeply ingrained and cherished beliefs and ideologies of the civilization whose world view it expresses, then we must look for some ways in which the circumstances under which the two epics took their present form may have differed. Such an investigation, if fruitful, may also give us some further insight into the still disputed question about the relative dating of the two poems.

If, in the light of what I have noted above, we were to step back for a moment and try to capture in a word the *weltanschaung* expressed in each of the poems, I would say that the *Rāmāyaṇa*, despite its mournful indulgence in the *karuṇarasa*, the aesthetic mood of loss and grief, is fundamentally a work filled with a feeling of what one would have to cal I historical optimism. Rāma's world, as Vālmīki depicts it, is a largely utopian one. Kosala is the ideal state governed according to the well-established beliefs and practices of the *varṇāśrama* system that lies at the heart of the socio-political discourse of Brahmanism. It is a state—a world even—that is almost perfectly ordered, flawed as it is only by a single element of disorder in the person of the formidable violator of all brahmanical norms of law, propriety, diet and sexual mores, that infamous thorn in the side of the world, the fearsome *lokakaṇṭaka*, Rāvaṇa.

Rāma's mission then is a simple one although it is immensely difficult and costs him and sītā dearly in terms of trial and suffering. The very purpose of his birth, the reason for which Lord Viṣṇu takes a human form, is the destruction of this fearsome, yet fascinating, embodiment of everything brahmanical civilization feared. Evil, it seems-at any rate serious evil—is essentially incarnate in a single individual whose power has been greatly enhanced through his abusive appropriation of one of the fundamental values of the civilization itself, asceticism. In slaying Rāvaṇa, then Rāma has at a single stroke destroyed virtually all of the evil and disorder in his world. There is no need to exterminate the *rākṣasas* in Rāma's New World Order for even these fearsome demons, when governed according to the

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precepts of brahmanical society by a righteous ruler, Rāma's ally and his hand-picked successor to his brother, Vibhīṣaṇa, present no further threat to that world order or, to put it succinctly, to *dharma.* In fact, the epic makes it abundantly clear, with implications that have reverberated though the ages down to the present day, that once Rāma has eliminated Rāvaṇa, he ushers in a new *Kṛtayuga,* or Golden Age, in which there can be only minor, transient, and easily remedied disturbances to the perfect harmony of both nature and society. In short Rāma in embarking on his deferred *Rāmarājya* is explicitly said, although he is ruling in the *Tretāyuga,* to recreate the utopian conditions of the *Kṛtayuga.* Thus in its opening chapter the poem says that the condition of the world under Rāma's ruler-ship were just like those in the *Kṛtayuga*, or Golden Age *(kṛtayuge yathā).*[37]

There are a number of noteworthy things about this passage, Not only does the rule of the rightful and righteous monarch eliminate all economic hardship, all mental and physical disease and even all natural disasters but it instantiates a particular kind of social order with special reference to issues of gender and class. Note that in the *Rāmarājya* women are always faithful to their husbands and, perhaps even more importantly the four socio-ritual of Vedic society, the priestly class, the ruling class, the productive class and the working class are not permitted to depart from their predetermined functions and occupations.

In other words the *Rāmāyaṇa* represents a kind of historical optimism in that it relates a tale in which the downward spiral of history as mapped onto the classical *yuga* theory is arrested and reversed through the instantiation of a millenarian polity, the literal kingdom of God on earth. The myth, if one chooses to regard it as such, is that of a cataclysmic struggle leading to the renewal of the world.

What about the *Mahābhārata*? If the *Ramāvātāra* can at a single stroke, as it were, eliminate all evil and disorder in the world and so reverse the flow of history, why can't the *Kṛṣṇavatāra* do so as well? After all, Rāma, as a consequence of the particular terms of Ravana's boon must remain largely unaware of his own divinity and consequently, of the cosmic dimension of his feat, while Kṛṣṇa labors under no such restriction. On the contrary he is fully aware of his own true nature and makes the purpose of his mission unambiguously clear in his famous announcement in the Gītā. "I take birth in age after age for the establishment of *dharma*, for the protection of the virtuous and the destuction of the evil doers.[38]

But the *vināśa* that Kṛṣṇa engineers is the destruction not only of the evildoers, it is, as indicated above, a more or less universal wiping out virtually the entire warrior class, the *duṣkṛts* and the *sādhus* alike. And why?

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Because as noted above, evil is not located in any one individual but is spread throughout an entire generation of asurakings. In other words it is inherent in the system itself. The system cannot therefore be purged of its corrupt elements. It is itself corrupt and so it must fall to be replaced by a newer—but not necessarily a better—order.

Kṛṣṇa does not arrest or reverse the movement of history because he is that very movement itself. As he himself puts it, "I am Time, destroyer of the worlds, come to maturation to destroy the world."[39] He is the very agent of an inevitable historical decline and his departure from the historical plane marks precisely the transition from the heroic age of the *Dvāpara* to the unpleasant realities of this, the present *Kaliyuga.*

Thus, the *Mahābhārata* ends on a note that one can only call one of historical pessimism as its aging and dejected heroes, the last survivors of their once powerful generation, make their last, sad trek into the Himalayas. Here there is no 11,000-year Kingdom of God, no reversal of the flow of history, no restoration of the perfection of the *Kṛtayuga.* We see only the fading of the age of glory, *yugānta,* and the sense of a world in ruins inspiring, as the medieval Kashmiri *alaṃkāraśāstrins,* Anandavardhana and Abhinavagupta famously pointed out, *śāntarasa,* the aesthetic mood of tranquility, a state that is inspired in turn only by the profound experience of *vairāgya,* or renunciation of the world. This is precisely the experience that, as these scholars first pointed out, the *Mahābhārata is* designed to engender.

But what can be the reasons for this immense difference in outlook, the one positive and looking backward to a legendary golden past that will now be renewed and the other ahead to a world of decline, disorder, chaos, and ashes? To my mind the most compelling explanation in the light of the above is that the epics were composed at two different historical moments when their authors and their audiences faced different kinds of historical circumstances.

The world of Vālmīki knows disorder and resistance to the discomse of *Vedism* and *Brāhmaṇism* but it appears to be of a type that is seen as surmountable and even assimilable. The *rākṣasas* of Laṅkā may destroy the sacrifices of the Aryans, assault their priests, and abduct their women but, as the poem shows us, they have their own readily comprehensible *Vedic* rites and their own priests. Rāvaṇa is himself a Brahman descended from the great *ṛṣi* Pulastya one of the mind-born sons of Brahmā. We can see from his elaborately described funeral that Rāma feels that he is fully entitled to an elaborate *vaidika saṃskāra.* Indeed, he misbehaved, but he was given every opportunity to make restitution and abandon his evil ways and thus

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avoid retribution against himself and his people. Since he was incapable of repentance and persisted in his evil ways, he had to pay the price. After his fall, Rāma appears entertain no bitter feelings against him and indeed takes no further punitive action against the defeated *rākṣasas.* As Rāma himself puts it when he instructs the reluctant Vibhīṣaṇa to proceed with the Rāvaṇa's obsequies, "*maraṇāntāni vairāṇi* (all enmity ends with death)."[40]

It is possible to conjecture here that part of the framing of the story is an early response of brahmanical elites of the so-called *janapada* period to the rise of the *śramaṇa* movements in the Gangetic plain during the 6th and 5th centuries BCE. These movements reject many of the beliefs and practices of the *Vedic* religion and its associated social order but they also share many of the fundamental metaphysical beliefs and life-cycle rituals. These groups, Ājīvakas, Jainas and Bauddhas, although in later times some of them, notably the Buddhists, would arouse the ire of Hindu thinkers such as Śaṅkarācārya, do not appear ever to have been seen as utterly alien intrusions into the body of Indian society and civilization. The Buddha himself, the most successful of the antibrahmanical reformers in terms of the numbers and spread of his doctrines and his followers could easily be assimilated by the Vaiṣṇava *purāṇas* as an *avatāra* of the Lord. This remains true to this day with Hindus evincing no animosity towards Buddhism, Jainism, or Sikhism, faiths recognized as growing out of the soil of India and the heart of Indian civilization, even though adherents of these religions do not regard themselves as Hindus.[41] In the historical milieu of the mid first millennium BCE challenges to the *vaidika* worldview are seen as real but manageable. Excesses can be punished but such punishment restores harmony. If the *rākṣasa* king becomes too threatening, eliminate him. If a *śūdra* usurps the socio-religious functions of his ritual superiors, execute him.[42] Society and civilization will be restored to their normal function.

The world faced by Vyāsa and the redactors of the *Mahābhāralā* seems to have been quite different. The gloom that hovers like a palpable cloud over the closing chapters of the great epic seems to me to betoken a profound civilizational crisis in which the whole ancient and familiar order of society has been put in mortal danger. Although the antagonists of the *dharmic* heroes of the poem are represented as the close kinsmen of its heroes, that identification is ironic. Even leaving aside the fact that one party consists of the earthly incarnations of the *devas* and the other their congenital arch enemies and cousins the *asuras* with whom they have been at war virtually since the creation, the two sides are divided along a profound and finally unbridgeable religious divide.

Despite the *vedic* ambience in which they move, Pāṇḍavas are, in fact,

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Bhāgavatas, Vaiṣṇavas convinced of the Godhead of Śrīkṛṣṇa and devoted to his worship. This fact is made clear over and over again, as for example in the *Sabhāparvan's* account of the decision to honor Krsna above all other guests at the Rājasūya, Bhīṣma's hymn of praise to Kṛṣṇa as the *paramātman*, the primal cause and all-in-all of the universe,[43] and, of course, in Kṛṣṇa's revelation of his divine form and religious discourse to Arjuna in the *Bhagavadgītā*[44] as well as in the various *anugītā-s* that mark the text. If there is one thing that on the deepest level differentiates Duryodhana and his followers from the Pāṇdavas it is his staunch refusal to accept Kṛṣṇa as the Lord a refusal that will cost him his kingdom and his life.

What may be behind the pessimism of the *Mahābhārata* then, is the exposure of late *vaidika* early Hindu culture with new, powerful, exogenous and-initially at leastseemingly unassimilable forces in the form of peoples who did not share the fundamental metaphysical, social, cultural and religious beliefs and practices of early Hindu (including Jaina and Bauddha) India. Such forces might be represented by groups like he Greeks, the Hunas, the Śakas, the Kuṣāṇas, the Persians, and other *mleccha* elements that entered the subcontinent in force from the 4th century BCE and onwards. In later centuries similar crises can be seen with the advent of Islam as a political force on the subcontinent and the advent of European colonialism and missionary activities.

Thus it is possible that in the *Mahābhārat's* dark vision of the coming of the *Kaliyuga* we see reflected in disguised form a kind of future shock in the form of a cultural anxiety connected with a sense that, "the old order changeth giving way to new . . . lest one good custom should corrupt the world,[45] and that the ancient hegemony of the brahmanical ideology was in danger. It seems to reflect a world in which the old cultural resilience expressed in the historical optimism of the *Rāmāyaṇa* appears to be threatened by forces beyond its control. For these reasons, as well as others that I will not detail here, I continue to believe that, contrary to the opinions expressed in recent writings by a number of western epic scholars, but in agreement with the virtually unanimous belief of the traditional Indian culture, the *Rāmāyaṇa* is, at its heart, a work composed some centuries earlier than the *Mahābhārata* which is more modern in its tenor and its substance.

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1. On the significance and impact of the televised serials see Lutgendorf (1990) and Rajagopal (1992 and 2001).
2. One particularly interesting feature of these events is the way in which the traditional opposing forces of good and evil are supplemented with figures and concerns drawn from the headlines. Thus, for example, in the fall of 2004 the traditional effigy of Rāvaṇa shored the stage in at least one Delhi *Rāmlīlā* with the recently killed outlaw Veerappan,

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while in the fall of 2005 the added villains were the "Discoms," the local electricity distribution companies that had become the object of outrage in the wake of newly imposed (and quickly rescinded) rate hikes.

3. In a current example the actor playing the heroic vulture lord Jaṭāyus at a staged performance of the *Rāmāyaṇa* stops to the consternation of the audience in the middle of his pursuit of the arch demon who is fleeing with the abducted heroine Sītā to enjoy a pizza delivered to the theatre.
4. MBh 18.5.38.
   dharme carthe ca kāme ca mokṣe ca bharatarṣabha /
   yād ihasti tad anyatra yan nehāsti na tat kvacit //
5. *MBh* 1.58.25-35.
6. Cf. Hiltebeitel 1990 and Jatavallabhula 1999.
7. Śrīkṛṣṇa's mission to destroy Kaṃsa and his demonic minions presents a greater parallel with the theme of the *Rāmāyaṇa* but this portion of the narrative of the *avatāra* is not dealt with in the *Mahābhārata* itself, being left to such later texts as the *Harivaṃśa*, the *Bhāgavatapurāṇa*, etc.
8. *janamejayasya rājarśeḥ sarpasatre mahātnaḥ /*
   samīpe pārthivendrasya samyak pārikṣitasya ca //
   kṛṣṇadvaipāyanaproktāḥ supuṇyā vividhāḥ kathāḥ/
   kathitāś cāpi vidhivad yā vaiśaṃpāyanena vai //
   śrutvāhaṃ tā vicitrārthā mahābhāratasaṃśritāḥ /
   bahūni saṃparikramya tīrthāny ayatanani ca //
   samantapañcakam nāma puṇyaṃ dvijaniṣevitam /
   gatavān asmi taṃ deśaṃ yuddhaṃ yatrābhavat purā //
   pāṇḍavānāṃ kurūṇāṃ ca sarveśām ca mahīkṣitām/
   didṛkṣur āgatas tasmāt samīpaṃ bhavatām ila //
   āyuṣmantaḥ sarva eva brahmabhūtā hi me matāḥ //
   asmin yajñe mahābhāgāḥ sūryapāvakavarcasaḥ //
   kṛtābhiṣekāḥ śucayaḥ kṛtajapyā hutāgnayaḥ /
   bhavanta āsate svasthā bravīmi kim ahaṃ dvijāḥ//
   purāṇasaṃśritāḥ puṇyāḥ kathā vā dharmasaṃśritāḥ/
   itivṛttaṃ narendrāṇām ṛṣīṇāṃ ca malhātmanām //

MBh 1.1.8-14.

9. It is interesting to note in this connection that several of the snakes killed at Janamejaya's sacrifice have the same names as characters in the central epic narrative. names such as Kauravya, Dhṛtarāṣṭra, Śakuni, etc., *MBh* 1.52.10 ff.
10. *MBh* 1.34.8
11. *MBh* 1.18.7-8.
12. *MBh* 1.53.
13. *MBh* 1.172-1-17.
14. *MBh* I. 1. 10-12.
15. *MBh* 1.2.1-5.
16. For a discussion of this and related themes in the *Mahābhārata*, see Goldman, *1977*.
17 *MBh* 1.169-171.
18. *MBh* 1.170.14-21.
19. *Bhagavadgītā* 11.25-30.
20 *śrutvā vākyaṃ munināṃ sa bhayadainyasamanvitam /*
   pratijñām akarod rāmo vadhāyāseṣarakṣasām / /
   Adhyātmarāmāyaṇa 3.2.22.
21 *nisicarahīn karaiṃ mahi bhuja uṭhai pana kīnha/*
   sakala muninha ke āśram jai sukh dīnha //
   Rāmcaritmānas 3. doha 9.

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22. *tapasvināṃ raṇe śatrūn hantum icchāmi rākṣasān*
23. *Rām* 3.5.20.
24. *Rām* 5.19.22.
24. *Rām* 5.25.6.
25. *Rām* 5.49.31.
26. *Rām* 6.31.56. It is noteworthy that in his grief and rage at the initial loss of Sītā, Rāma, in a passage reminiscent of some of the terrible vows found in the *Mahābhārata,* threatens to destroy all creatures (including the *rākṣasas)* and the world itself, if she is not restored to him *(Rām* 3.60). But this *is* intended merely to demonstrate the extent of his loss and the unlimited power of the divinity. There is no real danger of Rāma making food on this wild threat and he allows himself to be pacified by Lakṣmaṇa almost immediately. For a scholarly discussion of this passage see Pollock 1991, pp. 55-67.
27. Rām. 6.8.41.
28 *lakṣmaṇas tu susaṃkruddho bhrātaraṃ vākyam abravīt /*
brāhmam astram prayokṣyāmi vadhārthaṃ sarvarakṣasām //
tam uvāca tato rāmo lakṣmaṇaṃ śubhalakṣaṇam /
naikasya heto rakṣāṃsi pṛthivyāṃ hantum arhasi //
asyaiva to vadhe yatnaṃ kariṣyāvo mahābala /
ādekṣyāvo mahāvegān astrān āśiviṣopamān //
Rām. 6.67-37-39.
29. Rām. 6.40.56.
30. Rām. 6.40.57.
31. At*MBh* 12.16.25 Bhīma appears to allude to this when he tells Yudhiṣṭhira :
diṣṭyā *duryodhanaḥ pāpo nihataḥ* sānugo *yudhi /*
droupadyāḥ keśapakṣasya distya *tvam padavīṃ* gatah //
I am grateful to my colleague Alf Hiltebeitel for pointing out this passage and several others in the *Mahābhārata* and other texts that bear on this popular motif. See Hiltebeitel 1981, pp. 179-214.
32. *MBh* 3.248-283.
33. *MBh.,* 4.22.68.
34. *MBh* 10.11.14 ff.
35. *evam uktā hanumatā vaidehī janakātmajā /*
uvaca dharmasahitaṃ hanūmantaṃ yaśasvinī //
rājasaṃśrayavaśyānāṃ kurvatīnāṃ parājñayā /
vidheyānāṃ ca dāsīnāṃ kupyed vānarottama //
bhāgyavaiṣamyayogena pura duścaritena ca /
mayaitat prāpyate sarvam svakṛtaṃ upabhujyate //
prāptavyaṃ to daśāyogān mayāhad iti niścitam /
dāsīnāṃ rāvaṇasyāhaṃ marṣayāmīha durbalā //
ājñaptā rāvaṇenaitā rakṣasyo māṃ atarjayan /
hate tasmin na kuryur hi tarjanaṃ vānarottama //
Rām. 6.101.29-33.
36. *lokahiṃsavihārāṇāṃ rakṣasām kāmarūpiṇām /*
kurvatām api pāpāni naiva kāryam aśobhanam ll
Rām. 6.101.37.
37. Rām. 1.1.71-76 and 6.116.82-90.
38. *paritrāṇāya sādhūnāṃ vināśāya ca duṣkṛtām /*
dharmasaṃsthāpanārthāya saṃbhavāmi yuge yuge // BhG. 4.8, *MBh* 6.26.8.
39. *BhG.* 11.32, *MBh.* 6.33.32: *kalo'smi lokakṣayakṛd pravṛddho. lokān samāhartum iha pravṛtaḥ*
40. *Rām.* 6. 99.39. Compare Rāma's forgiveness of his slain archenemy with Yudhiṣṭira's

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bitter refusal to remain in the same heavenly realm shared by his life long rival Duryodhana at *MBh.* 18.1. 7-10.

41. Consider the Indian Constitution (Scheduled Caste) Order, 1950 that permits Hindu Dalits and those who convert to Buddhism or Sikhism to remain eligible for reservation while those who become Christians do not. This law has recently come under scrutiny by the Indian Supreme Court. See the *Times of India* (Delhi edition) November 30, 2005.
42. This is Rāma's famous and controversial solution to the counter-normative penance performed by the *śūdra* Śambūka at Rām. 7.64-67.
43. *MBh.* 2.35.6 ff.
44. *BhG.* (*MBh.* 6.× 33)
45. "Idylls of the King : The Passing of Arthur," Alfred Lord Tennyson.

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SIGNIFICANCE OF CULTURAL VALUES IN THE FAMILY-RELATIONS AS DEPICTED IN THE RĀMĀYAṆA

Shashi Tiwari

In order to appreciate and estimate the social and ethical values, laid down by ancient Indian thinkers, the study and understanding of Sanskrit epic-poetry is essential. Great poet Vālmīki has illustrated them in various ways through his characters. The ancient Indian conception of social ties and family relations was not much different from that of today's rural Indian conception of family structure, but strains and adjustment problems prevailing in modern living do suggest a fresh review of family life in the Rāmāyaṇa in respect of relationship between the members of the family.

The Rāmāyaṇa of Vālmīki is the most ancient poetry of Sanskrit literature. It is traditionally known as an epic legend dealing with the life-history of Rāma. Being *Ādikāvya* of Sanskrit, it has inspired the later classical poets and literary men through the ages. The Rāmāyaṇa presents the whole of life against a natural background with simplicity, grandeur and authority. In a lucid style it highlights religion, philosophy, social institutions, legends and other aspects of worldly life. The Rāmāyaṇa can be called the model for Indian society because it mirrors ideal characters for people to look up and follow. The main aim of the epic is the achievement of the four-fold end of life (*Puruṣārtha-Chatuṣṭaya*). The values and ethical principles for life set forth in this work are universal and eternal. Here Rāma as an ideal epic-hero is the embodiment of truth and righteousness. He represented all that the poet deemed best in the human life. The leading motifs of this great epic—sincere love of Rāma and Sītā, brotherly love, love of father for the sons and sincerity among friends—have inspired and moulded the life-pattern of the Indians for centuries.

In the Rāmāyaṇa, we find three types of society. The *Ārya*, the *Vānara* and the *Rākṣasa*. So there are three forms of civilization, depicted by three types of family. *Āryan* household with king Daśaratha at Ayodhyā, is the first type and is more elaborately handled, for it is the genesis, the fountain-head of the whole story in the volution of the fortunes of which the story

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moves and arrives at fulfilment. The events of the epic are one continuous story of a family of king Daśaratha, centering around eldest son Rāma. The name Rāmāyaṇa indicates the primacy of Rāma. How he was born, grown up, educated, married, exiled from the kingdom, passed through adventures, lost his wife, got her back with the help of a friend after destroying Rāvaṇa who had carried her off and held her prisoner and how he returned to Ayodhyā to the kingship which rightfully belonged to him. Bharata, ruled over it substitutively during Rāma's banishment. Rāma had to abandon his wife Sītā who was about to become mother of his children owing to gossip. The whole story gathers to a close with the recognition of the children and the wife, but with the wife opting to disappear from earth after establishing her innocence. So Rāma, his wife and brothers are the principal characters in the story which is presented in several phases and divided into seven *Kāṇḍas* of the Rāmāyaṇa.

In his creation of the family of Daśaratha which was constituted of men and women of various kinds with different interests and diverse aptitudes, the poet has brought to light the strength and weakness of Indian family structure in many aspects. It was a patriarchal organization where father was the most important and supreme command. Sons inherited the name, wealth and kingdoms of fathers. Family had a joint structure. Rama had explained to Bharata the reality of human lives, but there his narration has indication of this fact too—'Men meet for a time the wives, the children, the relations and the wealth in this life".[1] With the father at the head, the family was made up of brothers, their sons, son's sons, together with their wives and unmarried daughters. Normally it included three generations, though its extent was flexible. These members of joint-family generally lived under one roof, but in royal families condition of living under one roof could not have been fulfilled, as in the Rāmāyaṇa, Kauśalyā, Kaikeyī, Rāma and Lakṣmaṇ are seen living in their own separate palaces. In such cases family retained its joint character by recognising of authority of the one patriarch for various material requirements and also for common family worship or religious ceremonies.

The main stream of the strength of the joint family is the affectional bond which holds its members together. Through the affectional bond and cordial relation in the family men, women and children learn to express affectional virtues. This aspect is regarded as the most important and essential in the Rāmāyaṇa in respect of the family relations. We witness some unique instances of ideal relationships between the members of the family of Daśaratha. Vālmīki has depicted a beautiful picture of cordial relationship among the father and sons, brother and brother, husband and wife, mother-in-law and daughter-in-law. Rāma was an ideal son. Bharata

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and Lakṣmaṇa were ideal brothers. Sītā was ideal wife. Kauśaylā was an ideal mother. Jealousy of queen Kaikeyī was like a black shadow on the happiness of Daśaratha's family, but probably due to it only noble virtues and unselfish behaviour of other members could be highlighted by the poet.

According to the Rāmāyaṇa, Daśaratha had great paternal affection for his sons, however, Rama was his most favourite. So deep was his affection for Rāma that when the citizens and chief enthusiastically expressed their unanimous acclamation for his consecration, he wanted to know the motive of their joy.[2] Actually he wished to hear the praise of Rāma in their words. Rāma recalled the extreme affection and care with which his father brought him up. Bharata had also sweet memories of his childhood and of affectionate care with which his father treated him. Father was deeply attached to his sons, therefore he told Kaikeyī that separation from Rāma would mean death for him.[3] After departure of Rāma with Sītā and Lakṣmaṇa to forest he could not survive and thus his apprehensions proved true. A son was dearest to mother.[4] He was regarded the most important for a family from religious point of view and also for the continuity of the family-line.[5] For getting child, specially the mail-child penances and sacrifices were performed as was done by Daśaratha.[6] Eldest son had a special place among all children in the family, so war Rāma for Daśaratha and his wives. According to the Rāmāyaṇa a father was most respectable and adorable. He was like a divinity to them. He was their *guru.* A son could never repay what his parents had done for his upbringing. Obedience to father was considered a duty and also a virtue in a son. By this only he could get all happiness and even heaven. The main event of Rāmāyaṇa is based on this virtue. To fulfil the wish and words of his father, Rāma happily accepted banishment. He said to Kaikeyī, "Even I am prepared to jump into the heap of fire, to swallow the dreadful poison, may even go to the very depths of ocean, if the king, my father so wishes to me".[7] He declared, "I can never get strength for disobedience to my father".[8] "Any one, who obeys one's father, never perish".[9] Rāma further added, "The command of one's father, which goes the tenets of *Dharma* should, therefore, be obeyed".[10] If there is any clash between the commands of both the parents, father's words must be regarded superior—the Rāmāyaṇa indicates this through conversation of Rāma and Kauśalyā. While Rāmāyaṇa had been portrayed as an example of ideal relationship with his parents, Lakṣmaṇa has represented the normal relationship between a son and a father, when a hard situation renders it impossible to reconcile. This makes relations of Rāma and Daśaratha ideal and praiseworthy.

The attitude of Lakṣmaṇa to that of Rāma was different in Ayodhyākāṇḍa after knowing what Kaikeyī had asked to Daśaratha. He

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was not happy at all when he heard of the sudden turn of events. To him Rāma was something above his own father in serving whom he had a will and readiness, unknown among brothers of the present days. He did not wish anything for himself other than the joy he had derived out of the selfless service he rendered to his elder brother. No doubt, he also had utmost reverence for his father like his other brothers. The four sons of Daśaratha bore the warmest affection for each other, but among them Lakṣmaṇa was deeply attached to Rāma and Śatrughna to Bharata. Lakṣmaṇa followed Rāma in the forest with bow in his hand in order to protect him during his exile. His sacrifice and devotion for elder brother is a singular illustration of fraternal relationship. Equally unique was Bharata's love and sincerity for Rāma. He described Rāma as his great Lord.[11] He refused to accept 'Royal Splendour' in respect to Rāma. Likewise, Rāma was having a feeling of care and affection for his brothers. He regarded them as his own sons. While departing for forest he adviced Sītā to look after Bharata and Śatrughna as her brothers and sons.[12] We find no parallel in the literature to the sentiments expressed by Rāma for Lakṣmaṇa when he was wounded by the enemy in Laṅkā.[13] Śatrughna loved Bharata more than his own life and Rāma had a divine and unique affection for Bharata. Transforming of brotherly affection into rivalry was possible due to 'Royal Splendour' and Mantharā tried to create that situation with the help of Kaikeyī, but powerful ties of fraternal affection in the royal family washed away her evil dreams. Hatred, quarrel or feeling of competition had no place in the relationship of four brothers and this made the family united.

After brothers women were considered equally important factor for the peaceful atmosphere and smooth running of the family. They are brought into the family from different houses as wives, so Vālmīki has remarked that women tend to create dissensions among brothers.[14] Polygamy was a common practice among *Kṣatriyas* in Vālmīki's society. Its impact was another reason to disturb cordial relationship between women. Ups and downs in the lives of woman married to a polygamous husband were very frequent because for such a husband attachment to him youngest wife was natural. Rāvaṇa promised Sītā that if she consented to accept his as his lord, he would offer her chief position among his wives and they would serve her as maids.[15] Similar situation can be witnessed in the palace of Daśaratha after his marriage with young Kaikeyī. Generally co-wives of Daśaratha were considerate for each other. Kauśalyā regarded Kaikeyī as her own sister.[16] Before the evil intentions of Mantharā, Kaikeyī also regarded Rāma her elder son and equally lovable as Bharata.[17] Jealousy and frustration among women are natural creations of polygamy and the author of Rāmāyaṇa has shown its unfortunate results in the context of

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Rāma's coronation in the Ayodhyā kāṇḍa. Vālmīki has suggested monogamy as ideal for married life. His hero Rāma was the best example of monogamy. Rāma was sincerely devoted to his wife Sītā and she was also entirely depended upon her husband for her happiness and well-being. Rāma was always protective to her and to get her back from Rāvaṇa he did the best a husband can do. The story is evident to this fact. The cordial relationship of Rāma and Sītā is illustrated in the Rāmāyaṇa so many times that conclusion may be drawn here that Vālmīki was conscious to set an example of ideal husband-wife relationship through them.

It may be said that Vālmīki has framed the main story of Daśaratha's family to illustate the importance of cordial family-relationship. He has not ruled out the possibilities of clashes among the members of a family which may arise time to time due to personal interests and natural desires. But Vālmīki has a clear conception that disjointed family was a matter of great distress to all. Therefore, in the description of the demerits of an anarchy he has said that in such a state obedience and discipline as the binding factors of a family would be broken.[18] Entire course of family events in the Rāmāyaṇa shows and teaches us that ideal family relationship needs tolerance, sacrifice and affection. The feelings of love and respect between all relations should be the base of a joint family structure.

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   समेत्य व्यवधावन्ति ध्रुवो ह्येषां विनाभवः।। —Ayodhyākāṇḍa, 105/27.
2. Ayodhyā., 2/16-54.
3. Ayodhyā., 13/12.
4. अङ्गप्रत्यङ्गजः पुत्रो हृदयाच्चाभिजायते।
   तस्मात् प्रियतरो मातुः प्रिया एव तु बान्धवाः।। —Ayodhyā., 74/14
5. वंशकरः सुतः। —Bālakāṇḍa, 8/1.
   एको वंशकरो वास्तु। —Bālakāṇḍa, 38/12.
6. महता तपसा लब्धो विविधैश्च परिश्रमैः।
   एको दशरथस्यैष पुत्रः सदृशलक्षणः।। —Ayodhyā., 86/12
7. Ayodhyā., 18/28-29.
8. नास्ति शक्तिः पितुर्वाक्यं समतिक्रमितुं मम। —Ayodhyā., 21/30
9. पितुर्हि वचनं कुर्वन् न कश्चिन्नाम हीयते। —Ayodhyā., 21/37
10. धर्मसंश्रितमप्येतत् पितुर्वचनमुत्तमम्। —Ayodhyā., 21/41
    तद्वचः पितुरेवाहं सम्मतं धर्मचारिणः। —Ayodhyā., 105/43
11. यो हि नः सुमहान् नाथः सोऽपि प्रव्राजितो वने। —Ayodhyā., 81/7
12. भ्रातृपुत्रसमौ चापि द्रष्टव्यौ च विशेषतः।
    त्वया भरतशत्रुघ्नौ प्रायैः प्रियतरौ मम।। —Ayodhyā., 26/33
13. Yuddhakāṇḍa, 49/7, 16.
14. भ्रातृभेदकराः स्त्रियः। —Rāmāyaṇa, 3/50/29, quoted in Ramashraya Sharma, *A Socio-political Study of Vālmīki Rāmāyaṇa*, MLBD, 1971, p. 40.

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15. बह्वीनामुत्तमस्त्रीणां ममाग्रमहिषी भव। —Sundarakāṇḍa, 20/16
मम ह्यसितकेशान्ते त्रैलोक्यप्रवरस्त्रियः।
तास्त्वां परिचरिष्यन्ति श्रियमप्सरसो यथा।। —Sundarakāṇḍa, 20/32.
16. त्वयि धर्मं समास्थाय भगिन्यामिव वर्तते। —Ayodhyā., 73/10
17. Ayodhyā., 12/17, 21.
18. नाराजके पितुः पुत्रो भार्या वा वर्तते वशे। —Ayodhyā., 67/10

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MAHĀBHĀRATA IN THE VIEW OF THE ĀLAṄKĀRIKAS

C.S. Radhakrishanan

The all-encompassing nature of the great epic Mahābhārata is testified to by its own claim to be an encyclopaedia in itself. There is no subject that does not find a place in it be it a detailed account or at least a mention in the passing. There is no wonder that the epic enjoys the status of a Purāṇa for obvious reasons. The Ālaṅkārikas have their own share of delight while approaching the epic from the rhetoric point of view. As a parallel, among the Purāṇas, it is the Agnipurāṇa which devotes about eleven chapters dealing with the various concepts of the Alaṅkāraśāstra[1]. The Mahābhārata does not, however, device any chapter as such towards the elements of poetics. But the epic itself suggests a Rasa of Sentiment, in the opinion of one of the greatest rhetoricians Ānandavardhana. Further, there are many references and discussions as well which have duly arrested the attention of the critics.

One of the requirements of a Mahākāvya is that its theme. Noble invariably, should have been derived from an epic Daṇḍin says in his Kāvyādarśa—

इतिहासकथोद्भूतम्।

True to this prescription, many Mahākāyas, which enriched the Sanskrit literature have drawn their theme either from the Rāmāyaṇa or from the grand epic Mahābhārata. The Subhāṣitas hail composing poems or discussing their merits as a pastime of the learned men :

काव्यालापविनोदेन कालो गच्छति धीमताम्।
व्यसनेन नु मूर्खाणां निद्रया कलहेन वा।।

But, quite a contrast view is held by others. The Bhāgavata Purāṇa says that one should abhor poems :

काव्यालापांश्च वर्जयेत्

Mallinātha, the king of commentators, quotes this at the very outset of his commentary on the Kirātārjunīya in order to show that a poem should

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serve a good and noble purpose. Entertainment is not the only criterion. There are serious views against a Kāvya, as for instance[2]:

शास्त्रेषु भ्रष्टाः कवयो भवन्ति
काव्येन हन्यते शास्त्रम्।।

Such statements militate against the esteem in which Kāvya is held by the people in general and the rhetoricians in particular. The prime cause of these statements is born out of the fact and to ensure it that entertainment is never at the cost of didacticism. Aesthetic joy should not fall to the abysmal depths of lust of mundane happiness. It is something sublime, whence the appellation conferred on it that it is a brother of the spiritual Bliss :

ब्रह्मस्वादसहोदरः।

The same matter, which the Veda commands as the mandate of the Lord, which the Purāṇas convey like a friend, is prevailed upon a person by the Kāvya, as does his wife[3] :

यद्वेदात् प्रभुसम्मितादधिगतं शब्दप्रधानाच्चिरं
यच्चार्थप्रवणात् पुराणवचनादिष्ठं सुहृत्सम्मितात्।
कान्तासाम्मितटंया सरसतामापाद्य काव्यश्रिया
कर्तव्ये कुतुकी बुधो विरचितः तस्यै स्पृहां कुर्महे।।

The unity of purpose in these three different expressions, is what prompted the statement that a good poem should be oriented towards the four-fold Puraṣārthas, besides being an entertainment.

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च
करोति प्रीतिं विन्दन्ति साधुकाव्यनिषेवणम्।।

The same idea is reflected in the Praśnottaramālikā of Śri Ādi Śaṅkara where he says that a good poem will be relished by the learned: विद्वन्मनोहरा का, सत्कविता[5]. There is a striking resemblance between the purpose of Kāvya, as cited in the verse above and the nature of Mahābhārata which is an encyclopaedia in itself[5].

मोक्षशास्त्रमिदं प्रोक्तं व्यासेनामितबुद्धिना।
धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ
यदिहास्ति तदन्यत्र चन्नेहास्ति न तत् क्वचित्।।

Abhinavagupta in his says that the main result of the Mahābhārata is Mokṣa and that Dharma and others are for its development :

द्वैपायनेन मुनिना यदिदं व्यधायि
शास्त्रं सहस्त्रशतसंमितमत्र मोक्षः।

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प्राधान्यतः फलतया प्रथितस्तदन्यः
धर्मादितस्य परिपोषयितुं प्रणीतम्।

Perhaps, the greatest votary of Śānta Rasa is Ānandavardhana. His theory of Dhvani of suggestion created a flutter in the field of poetics. Equally tremendous was the impact of the work, Dhvanayāloka wherein he argued that the predominant Rasa in the Mahābhārata is Śanta Rasa :

महाभारतेऽपि शास्त्ररूपे काव्यछायान्वयिनि तात्पर्यः प्राधान्येन स्वप्रबन्धस्य दर्शयता, मोक्षलक्षणः पुरुषार्थः शान्तो रसश्च मुख्यतया, विवक्षाविषयत्वेन सूचितः ततश्च शान्तो रसः रसान्तरैः मोक्षलक्षणः पुरुषार्थः पुरुषार्थान्तरैः तदुपसर्जनत्वेनानुगम्यमानोऽङ्गीत्वेन विवक्षाविषय इति महाभारततात्पर्यं सुव्यक्तमेवावभासते।

Ānandavardhana discusses in detail how the great epic has Śānta Rasa as the predominant Rasa. One is reminded of what Sage Bharata says, in one of the recensions of the Nāṭyaśāstra that Śānta Rasa is the Prakṛti or the natural mood of a person whereas the other Rasas are born out of the agitations caused on it. Many verses are cited from the Mahābhārata, particularly from the Bhagavadgītā to illustrate the different varieties of Dhvani, like the अविवक्षितवाच्यध्वनिः (where the Primary meaning is not at all intented). For instance can be seen the verse from the Gītā :

या निशा सर्वभूतानां तस्यां जागर्ति संयमी।
यस्यां जाग्रति भूतानि सा निशा पश्यतो मुनेः।।

Kṣemendra another celebrated rhetorician, subscribes to Ānandavardhana's view on the Mahābhārata. He says in his Bhārata-mañjarī :

यत्लोदारचतुःसमुद्ररशनां भुक्त्वा भुवं कौरवीं
भग्नोरुः पतितः स निष्परिजनो जीवन् वृकैर्भक्षितः।
गोपैर्विश्वजयी जितः स विजयः कक्षैः क्षिता वृष्णयः
तस्मात् सर्वमिदं विचार्य सुचिरं शान्त्यै मनो दीयतात्।।

A major share of the credit of establishing Śānta as a Rasa at all, goes to Mahābhārata. It held such a sway over this topic that almost all the allegorical plays is Sanskrits, accept Śāntra, not just as Rasa, but as the most important of them all. In the very prologue of the Saṅkalpasūryodaya[6]. Vedāntadeśika says that the ninth Rasa viz. Śāntra is given prominence in his drama :

ललितमनसां प्रीत्यै विभ्रद्र सान्तरभूमिका-
मनवगुणो यस्मिन्नाद्ये रसो नवमः स्थितः।।

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This very much reflects Bharata's statement that Śānta Rasa is the Prakṛti whereas the other Rasas are Vikṛtis[7] :

भावाः विकाराः रत्याद्याः शान्तस्तु प्रकृतिर्मतः।
विकारः प्रकृतेजीतः पुनस्तत्रैव लीयते।।
स्वं स्वं निमित्तमासाद्य शान्ताद्भावः प्रवर्तते।।
पुनर्निमित्तापाये च शान्त एवोपलीयते।।

There are critics who reject Śānta Rasa. There are orther who accept it only in Śravyakāvyas and not in dramas. Their allegation is that it is very difficult to portray Śānta Rasa on the stage and all the more difficult for the connoisseurs to enjoy it. This view is summed up by Vedāntadeśika, when he says :[8]

अथवा तादृशान् सभ्यान् मत्वा जगति दुर्लभान्।
शङ्के शान्तरसोल्लासमशक्यमभिमेनिरे।।

But, the supremacy of Śānta over the other Rasas, is well brought out by Vedāntadeśikā[9] :

असभ्यपरिपाटिकामधिकरोति शृङ्गारिता
परस्परतिरस्कृतिं परिचिनोति वीरायितम्।
विरुद्धगतिरद्भुतस्तदलमल्पसारैः परैः
शमस्तु परिशिष्यते शमितचित्तखेदो रसः।।

Most of the allegorical plays in Sanskrit depict Śānta as the predominant Rasa.

Jagannātha Paṇḍita,[10] the revolutionary Ālaṅkārika, so to say, not only accepts Śānta as a Rasa but also subscribes to Ānandavardhana's view that the predominant Rasa in the Mahābhārata is Śānta. Even earlier writers like Kuntaka and Viśvanātha accepted Śānta Rasa[11].

Sagā Bharata classifies the heroic sentiment. Vīra Rasa into three fold[12]:

दानवीरं धर्मवीरं युद्धवीरं तथैव च।
रसं वीरमपि प्राह ब्रह्मा त्रिविधमेव हि।।

All these can obviously be illustrated with characters from the Mahābhārata, such as Arjuna for Yuddhavīra, Dharmaputra for Dharmavīra and Karṇa for Dānavīra. The concept of Dayāvīra attracted the attention of scholars, as being very close to Śānta Rasa. There is, in fact, a discussion among critics whether the principal Rasa in the famous drama Nāgānanda of king Harṣa is Dayāvīra of Śānta Rasa. To these four types of Vīra, Jagannātha Paṇdita adds four more, viz., Pāṇḍityavīra, Satyavīra, Kṣamāvīra and Balavīra[13].

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It will be of great significance to observe from the Ālaṅkārika's point of view that Mahābhārata speaks of many types of valour, such as the varieties we come across in Vīra Rasa.

The Mahābhārata says[14] :

यज्ञशूराः इमे शूरा सत्यशूरास्तथा परे।
युद्धशूरास्तथैवोक्ता दानशूराश्च मानवाः।।
बुद्धिशूरास्तथैवान्ये क्षमाशूरास्तथा परे।।

Thus between Bharata, the earlier exponent of poetics as well as dramaturgy and the Bhārata, the great epic, there are many striking links. Even the formation of theories and consolidation of concepts in the field of Sanskrit poetics, bear testimony to the abiding influence of the great epic on later literature and literary criticism.

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